

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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WITH 10 SUPPLEMENTARY PAGES,
INCLUDING 2 COLORED PLATES.



PALLAS.—A FRAGMENT OF ANCIENT GREEK SCULPTURE.

(REPRODUCED DIRECTLY FROM A BRONZE CAST IN THE POSSESSION OF MR. RICHARD M. HUNT.)

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My Note Book.

Leonato.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



IT is an ungrateful office to have to impugn the importance of any of the works so kindly lent by their owners to the Barye Memorial Exhibition, now open at the American Art Galleries; but, with due regard for the feelings of those gentlemen and due deference to the opinions of the distinguished members of the Committee on

Selection, I must say that close scrutiny of some of the pictures—such was impossible at the time of writing last month—compels me to question very seriously their right to be found in a collection of "Masterpieces." Will the Committee look again at No. 560 of the catalogue, entitled "Going to the Fair," and say that it is a representative Troyon? Will they guess at what age of his boyhood Rousseau might have painted No. 562, entitled "October"? Do they really believe that Nos. 568, "Forest of Fontainebleau," and 569, "Dogs and Hare," really left his hand in their present condition? Will they certify that Diaz really painted No. 575, called "The Flight of Cupid" in the catalogue, or that No. 590, "Evening," is really by Corot? Do they believe that No. 611, "La Naissance du Veau," was more than the merest sketch when it left Millet's hand; has it not, like "The Sower" (No. 620), been painted over to make it more salable? Had they no misgivings as to the genuineness of the pastel (No. 638) "The Shepherdess," ascribed to Millet, or that of "Gardeuse de Chevre en Auvergne" (No. 648), apparently by the same hand? Is it not fair to assume that if Millet made these pastel drawings that those shown as his last summer at the Universal Exhibition in Paris were all forgeries?

THE sumptuously printed and profusely illustrated life of Barye, by Mr. Charles De Kay, with its chaste binding of white vellum stamped in gold, and its broad pages of Holland paper with wide margins, makes a notable souvenir of the exhibition under the auspices of the Barye Monument Association, by whom it is published. A hasty perusal of the volume is enough to show that Mr. De Kay has produced a work of permanent literary value, worthy of more serious consideration than can be given to it at the present writing.

THE true story of the sale of the Probasco collection of paintings may be extorted from the American Art Association in the local courts before long unless the latter can make terms with Mr. Durand-Ruel, who affirms that he is entitled to a large sum of money for having effected the sale, and has retained eminent counsel, Mr. Fredrick Coudert, to wit, to prosecute his claim. Should the case come to trial, it will probably be shown that the American Art Association actually bought the pictures outright from Mr. Probasco and afterward sold them—or part of them—at auction, just as was clearly set forth in My Note Book at the time. The ostensible receipts at the auction in certain cases were far above the valuations on which Mr. Durand-Ruel bases his claim for a division of the profits, and the American Art Association may be called upon to answer some searching questions touching the genuineness of these sales. But I don't think the cause will be tried.

THE fifth exhibition at the Union League Club of Oriental art consisted of a fascinating array of art objects in jade, jadeite, crystal, agate and other carved and polished stones. About a year ago, Mr. George F. Kunz, the recognized expert in this country in precious stones, contributed to The Art Amateur two valuable articles on art work in jade, which, I believe, gave the first authoritative information published in an American periodical on this little known subject. I will not ask the reader to look up these articles now; but, for the benefit of the uninitiated, let me quote the following pithy paragraph from the admirable catalogue of the

Union League Club exhibition: "Jade [which is a silicate of lime and magnesia] is remarkable for its toughness. It never exhibits crystalline form or distinct cleavage. On this account the difficulty of working it is excessive. Neither steel nor fire produces any impression on it. Drills, protected by the dust of the diamond or of jade, are used to honeycomb the piece to be worked, and the partitions are then broken down." All the varieties of jade were shown—white, the rare black, gray, yellow and many shades of green—and the precious emerald fei-tsui, or "imperial jade," which is not really jade, but jadeite, a silicate of alumina and soda. Imagine hundreds of artistic objects exquisitely carved from this obdurate material and set off by others of crystal and variously tinted agates, hardly less difficult to work, all arranged in glass show-cases under the rays of the electric light, and you have an idea of the fairy-like scene presented in the picture galleries at the Union League Club. The walls were covered with paintings of rare excellence, but it was almost impossible to turn from the show-cases to look at them.

THE first case to catch the eye was that filled with objects exclusively from the collection of Mr. Brayton Ives. The display was wonderful. It is hard to say, though, which excited the more astonishment—the varied beauty of the objects themselves or the fact that one man—a plain American citizen—could become the owner of so many remarkable pieces; for money alone is not sufficient to procure these. Consider the objects of fei-tsui alone—they were numerous enough and fine enough to give "cachet" to half a dozen collections. Among these, the double gourd with the gourd vine overhanging it, and the great white jadeite jar, with splashes of the purest emerald green, have been fully described in Mr. Kunz's articles already referred to.

THEN there was Mr. Ives's exquisitely carved cylinder of green jade, at one end of the case, and at the other end was his large gray jade cylinder, representing a landscape, with figures, horses grazing and bridges, wonderfully cut and thinned so as to let in the light effectively in certain places. An electric light was suspended inside each of these jars, with most striking and novel effect, suggesting the wonderful possibilities of a lamp shade of carved jade, if such a thing could be found. The enthroned Buddha and Buddhist Heaven, and the marvellously fluted and egg-shell bowls, the exquisite pieces of yellow jade, and others of that opaque white variety known as "pork fat"—all famous objects such as are seldom seen even in the great museums—can only be barely mentioned. Among the objects lending variety of color to the display were a beautiful piece of carved rose crystal, and a piece of carnelian, through which in the block ran a vein of agate, which the artist, instead of cutting out, with rare skill had turned into cherry blossoms.

IN range of color, however, Mr. James A. Garland easily took the lead, with choice specimens of pure crystal, smoke crystal and aquamarine crystal, amber and amethyst. Mr. Thomas B. Clarke lent a ring, an earring, a brooch and a bracelet, all in fei-tsui of the brightest emerald hue; Mrs. Potter Palmer, a group of three fine pieces of fei-tsui; Mr. Charles Stewart Smith, a remarkable agate of coral color and Mr. John Hopper, a very pretty light box with carved cover, which must also be called agate—it is certainly too opaque for jade. Mr. W. C. Oastler showed three showy pieces of pink quartz, with gilt filigree Indian mounts, somewhat too elaborate, and a very interesting piece of brownish agate carved into fruit, with the crust utilized as cherry blossoms.

I HAVE come near omitting mention of the three most beautiful specimens of jade in this case—lent by Mr. S. P. Avery—a large pure white disk with birds and landscape, and a pair of exquisite large flat vases with ornolu mountings of the Louis Quinze period. Among a variety of miscellaneous and miniature pieces may be mentioned an amethyst snuff-bottle carved to resemble some fruit, a wonderfully carved crab in red agate, fruit in yellow agate, a carnelian shaped like a cockleshell, an exquisite lapis-lazuli seal and an egg of pure crystal. Mr. Kunz completed the exhibition by a collection of curious objects in jade, jadeite and pectolite, of great scientific interest, the specimens having been found in Alaska, Mexico, British Columbia, New Zealand, Honduras, India and China.

THE American illustrated magazines will have to look to their laurels if the admirable Christmas number of The English Illustrated Magazine is to be the standard for the future. Passing the cover design by Walter Crane, which, though effective for business purposes, is hardly worthy of his reputation, artistically speaking, there is little, from the admirable frontispiece, "All Hands to the Pump," engraved by O. Lacour, from Mr. Tuke's capital painting at the Royal Academy of 1889, which was bought by the Chantrey Bequest Fund, to the spirited sea story, by W. Clark Russell, which concludes the number, which does not call for commendation. The illustrations are especially notable, from the simple, decorative pen drawings by Walter Crane, which have a peculiarly charming personal flavor, to the careful but often spirited engravings after W. Bismcombe Gardner's delightful pictures of English pastoral scenery. If some of the wood-cuts are, in a sense, less "artistic" than those familiar to us in The Century, Harper's and Scribner's, the illustrations as a rule have a bolder, more open, larger appearance, which connects them at once with the text, and makes them appear more like illustrations and less like mere pictures. Yet, it is evident that The English Illustrated Magazine has been strongly influenced by the work of its American contemporaries. "A Storied Tavern," illustrated with pen drawings by Herbert Railton, would look entirely natural if we should find it in Harper's or The Century with the drawings signed by Pennell or Edwards. There is even an old English ballad over-illustrated with pen drawings after the manner of Abbey, which is rather a pity, for it invites comparisons not favorable to Hugh Thomson, his competitor in this vein. The single column measure for the letter-press is an aid to the illustrations, but tiresome to the reader. Taken as a whole, however, The English Illustrated Magazine leaves little to be desired, and I beg to extend to Messrs. Macmillan & Co. my cordial felicitations.

MR. CLARENCE COOK's delightful publication, The Studio, comes out now weekly instead of monthly. For my own part, I wish he would make it a daily and write it all himself. He is always interesting.

THE energetic proprietor of The New York World, who is now in Paris for his health, has commissioned Bartholdi to execute, at the price of \$50,000, a statuary group of Washington and Lafayette, which it is the intention of Mr. Joseph Pulitzer to present to the city of Paris. The sculptor has made his clay models, which have been seen by a correspondent of The Philadelphia, who says:

"The base of the monument will be an irregular surface, as if to represent natural ground. Washington stands at the left side, turning partly to his right, so that he looks into the eyes of Lafayette, whose position, of course, is the reverse of that of his companion. Lafayette's right arm is extended and his hand grasps Washington's left. Washington's right hand grasps a standard set in the background, from which fall the colors of the United States. This standard inclines from him and crosses a staff in Lafayette's left hand, which bears the French colors. Both figures are in full military costume."

It is not generally known that the colossal group of the Lion and the Serpent by Barye, now at the American Art Galleries, was not altogether a spontaneous gift of the French Government to our Metropolitan Museum of Art. Mr. Cyrus J. Lawrence saw its counterpart at the Barye exhibition at the Beaux Arts, and learning from Mr. Lucas that the Government had a duplicate of it, offered to buy it to give to the Metropolitan Museum. The Government declined to take pay for the cast, but offered it to our museum, through Mr. Lawrence, on the sole condition that it should be first shown at the Barye Memorial exhibition in New York. Mr. Lawrence only had to pay the charges for transportation, but virtually, it will be seen, the gift was his, and he should receive credit at least for his generous intention.

AT the forthcoming sale of the effects of the late S. L. M. Barlow, the objects of special interest to collectors of examples of Oriental art will be some large and fine pieces of cloisonné enamel and a sumptuously beautiful porcelain vase of sang-de-bœuf. This vase has a history which Mr. Barlow loved to tell to a sympathetic listener. Many years ago, during a riot in Hong-Kong, a Chinese merchant whose life was in peril was sheltered by

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DESIGN FOR A PLAQUE FOR CHINA DE
(For Suggestions for Treatment, s

t to The Art Amateur.

XXII, No. 2, January, 1890.



THE EAST ART PRESS N.Y.
CHINA DECORATION. BY ELLEN WELBY.
For Treatment, see "China Painting.")



Mr. Forbes, an American banker, father of the young artist of that name. With the extravagant gratitude of an Oriental, he offered to give him whatever he would ask for that he possessed. Mr. Forbes naturally declined to ask for anything, and then the Chinaman forced upon him this vase, a priceless heirloom, which he regarded as the most precious object in his possession. Mr. Forbes subsequently gave it to Mr. Barlow, whose client he was. The vase, as I have said, is sumptuously beautiful; it is not only exquisite in form and color, but it has the rare quality of having the blood-red glaze as dark, rich and continuous at the mouth as at the bottom, where it is apt to collect unduly. There are what the dealers would call more "important" pieces of sang-de-bœuf in the city, but I know of none which surpasses the Barlow vase in depth of color or evenness of glaze.

* * *

SURELY the time has come to stop the printer advertising gratuitously on the work of his customer. The tiny imprint—hardly to be seen without a magnifying glass—formerly allowed occasionally as a matter of courtesy, in recognition, perhaps, of some especially fine specimen of typography, has grown to such proportions that sometimes it is really difficult to tell who is the printer and who is the publisher of a book. The abuse, however, is not confined to books or pamphlets, or even circulars. The imprint is found even on a personal note of invitation. If there is room, and he thinks the customer will stand it, the printer boldly puts in his full firm name, address and combined business card. Sometimes he puts on the imprint after the proof has been passed and it is too late to remove it. In such a case, it seems to me that he should be required to pay a good round sum for the advertisement.

* * *

THE abuse is carried even further in the lithographic trade. An artistic piece of work frequently is hopelessly defaced by a coarse unauthorized imprint, put on at the last minute, after the proof has been passed by the customer. Publishers really should combine to stop this imposition. The printer has no more right to advertise his business gratuitously at the expense and without the consent of his customer than the house-painter has to finish up his job by painting in his business card in one of the door panels. But I do not doubt that the house painter will do this in time unless he is watched. The sign painter already puts his name and address on his job, so that all who run may read. This is an age of advertising, and everybody must advertise and will advertise, even if he has to do so at the expense of his neighbor.

MONTEZUMA.

THE BARYE MONUMENT FUNDEXHIBITION.

SECOND NOTICE.

THE candlestick which we illustrate on this page shows plainer than words could make it Barye's decided genius for ornament. That, indeed, is evident in most of his works. His little groups are all designed for the places where they naturally belong—for the mantel-shelf, the writing table, a corner in the library, a niche in the entrance hall. In judging them, their natural surroundings should be borne in mind. But these groups are conceived, as similar ones were by the ancients, in a spirit far removed from that shown in the decorative sculpture of the Renaissance. Barye presents his subject so composed, modelled and colored as to have the right decorative effect in itself, without any aid from the conventional piling up of masks, strap-work and all sorts of "attributes" and accessories, which the Renaissance, copying late Roman work, developed into the "enriched" decorative style which so weighs upon us poor moderns. Barye instinctively felt that his little groups, full of life and of decorative play of line, were in need of no enrichment. The same feeling shows, only more plainly, in the objects of ordinary use which he modelled. In these, the bare mechanical outline had to be clothed with more graceful forms borrowed from natural objects. But Barye, having wisely chosen his model, seldom found himself obliged to add any incongruous element. In this, as in all things, he acted not from theory, but from an inborn taste for purity of motive. Thus, in our candlestick having probably received a hint from some Pompeian bronze, he instinctively turned to the plant which, in northern climes, nearest represents the Greek acanthus, and built up his design out of its strong stem and richly moulded leaves. It is not as well known as it should be

that the Greek term (thorn-flower) includes all plants of the thistle tribe, among which the burdock comes nearest to the "flowing acanthus" of Pliny, the plant whose forms were oftenest copied by Greek and Roman sculptors. From the burdock, then, taken in spring, when the undeveloped leaves cling to and strengthen the already robust stem, he built up this candlestick, making it an object expressive at once of strength and beauty. His other works of the sort—candelabras, pendules, card-receivers—show a like understanding of applied ornament, a like determination that the general effect should be that of a natural growth.

We have promised some account of the mass of Barye's works in the exhibition, but there is not much to add to what has already been said, unless we were to give a sort of catalogue raisonné of all the objects exhibited—which considerations of space forbid. As with all men of genius, it will be difficult for even his



CANDELABRUM BY BARYE.

admirers to come to an agreement about him. One will admire him for one quality; another for some other. Some, again, will find fault where others can only see beauties. For our part, we are not much troubled by his slighting of anatomical details. The knee of his running horse may be a mere lump of wax without any indication of the delicate modelling of nature; but, then it is not the anatomy of the knee that gives us the impression of running. In the muscles of the shoulders and haunches, in the curve of the neck, the artist's intelligence is shown. Perhaps, to be ideally perfect, that which even the trained eye cannot see should also be hinted at. In some of the groups the workman has run away with the artist. Mere technical problems of undercutting, chasing, and the like had sometimes a disproportionate interest for him. But it is to his knowledge and practice of the technique of his art that we owe the absolute mastery shown in the majority of his

pieces. Nothing, after all, renders the imagination so free as a thorough knowledge of the means of expression.

With a notable sense of the fitness of things, the "Angelus" at the Barye exhibition has been given, not the place of honor in the large gallery, but a place at the end of the upper gallery, where it can be very well seen and examined, and where a direct comparison is not invited between it and others of Millet's paintings, or between it and the works of his contemporaries. The picture deserves to be considered for and by itself, without regard to the price given for it or the disputed question as to whether it is or is not Millet's best work. As for ourselves, there are others of his works which we prefer to it. Full of deep and unaffected feeling as it is we think Millet struck a deeper note in the "Tobias," called in the catalogue "Waiting." The handling in this, as in several other examples, "The Sheepfold" by moonlight, especially, is remarkably neat, careful and smooth for Millet. It is not his natural manner of painting, but was forced on him by the need to sell. When painting to please himself, his touch is somewhat heavy, clumsy and negligent; and so far from being naturally inclined to give a porcelain-like texture to his work, the thick woollen stuffs of his peasant women's gowns have been rendered by him with absolute fidelity, and he often gives the appearance of thick woollen or felted stuffs to objects which in nature have nothing of it. Color, too, is somewhat lacking to the "Angelus," although the sky is exceptionally fine. But it is the sentiment of the picture that has made its reputation, and no one will deny that it possesses sentiment. The man and woman who stop their work in the field and bend their heads in prayer at the sound of the evening bell are well known as to pose and expression through all kinds of engravings and other reproductions. The painting itself, it is likely, will be shown throughout the United States. To describe it more fully, then, would be superfluous; but we can assure our readers that they will be in nowise disappointed in it. The feeling which the artist expresses in it is genuine. Its execution, though constrained, is thoroughly honest, and if one is not likely to get a wholly adequate idea of Millet's artistic bent and capacities from it, still it shows an admirable side of the man Millet, and is in every way a noteworthy work of art.

There are thirty-five other pictures and sketches bearing the name of Millet. We can describe only some of the more important ones. "The Potato Harvest," lent by Mr. Walters, is remarkable for the splendid effect of sun and gloom, and for the wonderful grouping of the figures. To the right of the composition, a woman holding a sack which a man is filling with potatoes, some other sacks already filled and, behind and above them, a large wain stand out in a dark but very subtly modelled mass from the shadowed ground and threatening sky. In the mid distance other men and women are digging. Beyond them is a vivid burst of sunshine, and the slanting lines of rain from the passing cloud divide the composition into unequal pyramidal masses, giving an unexpected dignity to the scene. To say that the picture recalls Rembrandt, and in such a way that one is as sure that Rembrandt could not have painted it as that Millet could not have painted the great Dutchman's "Holy Family," may seem extravagant. Nevertheless, we believe that most people get from it some such impression. "The Sheepfold," also belonging to Mr. Walters, is one of Millet's "poetic" pictures, very carefully painted, but in which the expression of sentiment is the principal motive. It reminds one forcibly of Keats's line:

"All silent are the flock in woolly fold."

The wattled enclosure occupies nearly all the foreground. A shepherd in cloak and hat stands to the right. Just above the distant horizon swims a gibbous moon, with one small bright cloud to keep it company. Its light touches the backs of the closely packed sheep. The feeling of mysterious, quiet night life is most successfully rendered.

Mr. Quincy Shaw has lent five Millets, not previously seen in New York. Of these, "The Buckwheat Threshers" is perhaps the most effective. The ground rises into a broad low eminence, on the top of which a party of some twenty men in various attitudes swing their flails against the light sky. To the right, a thick volume of smoke ascends from some burning brush or straw. In the foreground a woman drags sheaves of the grain toward the threshers. The picture is painted

in a rather high key for Millet, but its coloring is mellow and warm. A small "Sea View off Cherbourg" shows that Millet might have made a great marine painter. The expression of great distance and of multitudinous movement of the waves is very fine.

The "Blind Tobias," or "Waiting," loaned by Mr. Seney, owes its second name, probably, to a desire not to tax too much the intelligence of the gallery-visiting public. The Biblical story is rendered, with no regard for archæology, as if it were a legend of French peasant life. Nothing could make more clear the point of view from which Millet regarded the subjects he was most fond of. It is evening. The old woman, Sara, has come out on the road, and cranes her neck forward, shading her eyes, to see if there is any sign of her son's return. The blind Tobias, following her, grasps the door-jamb with a trembling hand and feels with his foot for the step. The family cat has also made a sortie, and its excitement gives a sense of something demoniacal going forward. The lonely road rises and falls and fades away in the distance, like the hopes of the old couple. This is imaginative painting of a really high grade, and one of the most powerful pictures that Millet has done.

to have led the artistic movement, one branch of which has culminated in Millet, the exhibition holds but one not very good example. The reader will find on the opposite page, illustrating another article, reproductions of sketches by Géricault, which perhaps will give a better notion of his force and versatility than the conscientious study of a rather meagre "Lion" in the exhibition. Géricault left so little work behind him, however, that this study, like all others from his brush, may fairly be called important. It is a study of a menagerie lion, old and feeble, seen in a dim light against a dark background. It is lent by Messrs. Cottier & Co.

Decamps comes next in importance to Géricault as a leader of the Romantic movement. He is represented in the exhibition by some very good examples. Notable especially is "The Suicide"—owned by Mr. Walters—a young man thrown on a wretched bed in the dark corner of a garret. His arm, which drags on the floor, catches a ray of light. All the rest is in brown obscurity. On the floor in front is the pistol which he has used and thrown away. "The Turkish Butcher Shop," belonging to Mr. Henry Graves, shows Decamps as a colorist. The open stall with its tiled pent-house shed is to the

PEN-DRAWING FOR PHOTO-ENGRAVING.

IX.

IN my last paper some simple landscape and architectural sketches, in which for the most part few lines were used, were reproduced as a contrast to the effects obtained by the finished work in the portraits previously given. Liphart's excellent pen portrait of Bastien-Lepage, reproduced in this number of *The Art Amateur*, is another of the class of finished drawings; it is full of detail and of clever treatment of contrasting textures—witness the varied handling of the flesh, hair, coat and palette. The other illustrations of the present paper form an equally strong contrast, in another direction, to the fine work in the portraits alluded to. Take Charles Staniland's vigorous sketch after his painting, "The Relief of Leyden, 1574." You will see that it is utterly false in chiaroscuro; it is made rather on the principle of the semi-comic drawings of Mars and the decorative silhouettes of Konewka. This method cannot succeed very well in the hands of a novice, but it is suggestive, and I believe that a clever illustrator who could draw graceful outlines, and who



THE RELIEF OF LEYDEN, 1574. DRAWN BY CHARLES J. STANILAND, FROM HIS PAINTING.

ILLUSTRATING COARSE BUT ARTISTIC WORK, SUITABLE FOR NEWSPAPER PRINTING. (SEE "PEN DRAWING FOR PHOTO-ENGRAVING.")

"After the Bath," loaned by Edward Corning Clark, a small but very strong nude-figure of a woman against a dark background; "The Turkey Keeper," belonging to Mr. C. A. Dana, a remarkable landscape composition, in which the rôle of turkeys and figure is principally to furnish harmonious spots of color; "Sheep Shearing," owned by Mr. Henry Graves, showing a peasant and his wife intently interested in their occupation, the woman boldly handling the shears while the man looks on; "Landscape of Auvergne," belonging to the American Art Association, and "The Grafting," owned by Mr. W. Rockefeller, are all important paintings. The last recalls by its warm afternoon glow on figures and surroundings certain works of Mulready in the English National Gallery. Though far less careful in drawing and technique, the effect aimed at is much better given. A man in the foreground is grafting a young apple-tree. A woman with a baby in her arms is standing close by watching him. The whitewashed wall of their cottage forms the background. The sunburnt flesh tints and faded tones of the drapery harmonize admirably with the soft orange light of the late afternoon.

Of Géricault, who more than any other may be said

right. At the left is a whitewashed passage to a small yard in the rear, where the butcher is dressing a carcass hung up against the wall. In front of the shop the entrails are similarly hung up. The interest is in the placing of these touches of red against the white of the wall. "The Cat, Rabbit and Weasel," though but little knowledge of animal anatomy is shown in it, is a rich and effective composition. "The Slinger" shows a very dark-skinned man in modern Greek costume hiding behind a mass of ruins, sling in hand, waiting an opportunity to bring down a vulture perched on a rock in the distance. A couple of frightened children are half hidden in wild foliage and remnants of old masonry behind him. The action of the principal figure is very good; the color is warm and harmonious, but the shadows are uniformly heavy and opaque, the foliage is badly drawn and the textures are not sufficiently varied. Other examples of Decamps are an "Italian Shepherd," belonging to Messrs. Cottier & Co., a "Bivouac at Waterloo" and a "Syrian Landscape," owned by Mr. John G. Johnson.

We will return next month to the other paintings at this exhibition, with a few concluding remarks on Barye.

would develop a style something like this, could not fail to make an impression and secure for himself a reputation as an illustrator. I do not mean to say that the student should be led away from the close and faithful imitation of nature (of which the drawings of E. A. Abbey, in America, and George du Maurier, in England, may serve as models), but the decorative style has its legitimate place in illustrating, and the graceful outlines of Walter Crane and Kate Greenaway are not to be discarded because of the lack of finish in the drawings. Such artists as Caldecott, Mars, Gustave Doré and Gavarni have founded their methods upon those of caricature and the grotesque.

If the student follows too closely highly finished work, he will be embarrassed by the multiplicity of lines, and his manner of working will, it is quite likely, become stiff and mechanical. There is a freedom about such drawings by Gavarni, Géricault and Michael Angelo as are reproduced herewith quite refreshing to see after turning over the pages of *Life*, *Puck* and *Judge*, although it must be admitted that the illustrations in such papers are far superior to the stiff and silly figure drawings in the comic papers of twenty years ago. The drawings



PEN SKETCH BY BENVENUTO CELLINI.



PEN SKETCH BY MICHAEL ANGELO.



PEN DRAWINGS BY GÉRICAUT.



now are more truthful pictures of our life and manners than those put forth by our earlier caricaturists; and often, when the joke underneath the picture is flat or inane, we have to thank the designer for giving us a bit of a well-furnished boudoir or corner of a luxurious salon, a suggestion for an æsthetic costume or a hint for furnishing our library. On the other hand, all true lovers of caricature must regret the absence of the delineation of *individual character* in these designs, and one is loath to accept the superfluity of upholstery and millinery in lieu of truthful environment and emphasized character.

In connection with Gavarni, a few words may here be quoted from one of his biographers as to his method of working. "In the studio which Gavarni rented at Montmartre in the July of 1829," he says, "he worked incessantly from nature. When he could get no other models, he called into his service his relations and friends. He drew whatever came under his eyes—men, women, children, landscapes, interiors, objects animate and inanimate. When in his walks he saw an old building falling to ruins, a picturesque corner, a commodious country house, he did not fail to take home a souvenir of it in his sketch-book, which he was never without. He

But this can only be done if cheap paper be used, and cheap paper can be used only with drawings whose lines are open and few in number, allowing the free use of solid blacks. The drawings by De Grimm, which appeared some years ago in The Evening Telegram, were well suited to



PEN SKETCH BY GAVARNI.

the paper they were printed upon. A clever designer who can fit himself to draw in some such simple manner, and who can do really artistic work, will have no trouble, I fancy, in getting a paying position in the future. That something besides mere caricature can be done in this way will be easily seen by examining the two female figures by Michael Angelo, reproduced herewith, and the superb sketch by Benvenuto Cellini, the first idea for his "Perseus." For those students who are interested in anatomy, I might say that this sketch might almost serve as an anatomical chart. The beautiful curves of the muscles of the neck, the simple markings of the clavicles, the swelling of the deltoid, biceps and supinator longus muscles, the outlines of the pectoral muscles, the beautiful curves of the legs, all show wonderful knowledge of anatomy. The sketches by Géri-



PEN SKETCH BY GAVARNI.

studied the peasants at work in the fields and the gardens, which at that time covered the sides of the hills that surrounded his house. He thus laid in a large stock of sketches for future use." It may not be out of place to say here that Gavarni (the "nom de crayon" of Guillaume Sulpice Chevalier) was one of the most celebrated French caricaturists; he was the Balzac of artists, and drew with equal facility the subtle curves of a girlish figure or the grotesque outlines of old age. Unfortunately he did not illustrate books, or his name would be as familiar to the public as Doré's; he confined himself to drawing the lithographic illustrations for humorous weeklies.

Students who have a taste for experimenting with the pen might find it profitable to develop a style in which broad and long lines with the pen and frequent washes of shadow with the brush might be used. I might point out the fact that an important item to the publisher of a periodical is the cost of paper. Could Harper's or The Century be published on paper as cheap as that used by The New York Herald, the profits on those periodicals would be much greater than they are at present. Nearly all the daily papers which publish pictures use very simply drawn illustrations, without fine shading—they being only supplementary to the text. A few newspapers, however, like The Pall Mall Gazette, of London, and The Commercial Advertiser, of New York, occasionally give drawings for such interest as they may possess in themselves. The price at which our illustrated weeklies are sold—ten cents for Harper's and Life, for instance—seems to me rather high, considering the illustrations and amount of reading matter that are given. I believe that the day is not far distant when a high-class weekly will be published at two or three cents a copy.



PEN SKETCHES BY GAVARNI.

cault of men and beasts, reproduced herewith, show wonderful power and dignity, and go to prove that spirited pen-work, where delicate shading is not required, need not by any means be confined to the drawing of caricatures.

ERNEST KNAUFFT.

MARIE BASHKIRTSEFF.

THE extraordinary vogue of this book, which has been more talked of, written about, praised and discussed than any other book of the year, is due, we are convinced, not solely to its literary merits or the frankness of its disclosures, but also and chiefly to the fact that the life laid bare in it is the life, so attractive and so mysterious, of an artist. We get in this Journal (published by Cassell & Co., Limited, and admirably translated by Mrs. Mary J. Serrano) not a mere glimpse, but a complete exposure of all the workings of an artistic spirit during the period of stress and turmoil, of study and of doubt. Marie Bashkirtseff might have given to her book the title which Baudelaire had intended for his literary autobiography, "Mon cœur mis à nu." The astounding demands of childhood on the future, those dreams of limitless success which every one has cherished before the work of life begins, extended for her beyond her early youth, and might have endured through a long life had it been granted her. This feeling that the world is to be made over again with the artist's aid, and made as he would like it to be, which is half the artist's inspiration, was, however, checked in her case, rudely, by the premonitions of an early death. Of the artist's thirst for reputation she had more than her proper share. Hence, we have to deal oftener with the trials than with the consolations of the artistic career; for although her picture, "A Meeting," exhibited at the Salon in 1884,



PEN SKETCH BY GAVARNI.

gave her a name as an artist, this success was so quickly followed by her death, which occurred before the year was out, as to affect but slightly the record she has left us of her life. The consciousness of creative ability manifests itself only now and then on these pages; but the desire to create, the struggle, earnest and unceasing, against her limitations, are everywhere evident. There are books about the artist life that are more amusing, and others that are more inspiring, but none which, like this, will occupy the place of friend and companion to many a lonely student.

We will pass over the opening chapters of the Journal, the record of Marie's experiences in Italy, her fancy, at the age of twelve, for the Duke of H—, her preoccupation about her voice (though to acquire fame by means of this was the first of her artistic aspirations), and come at once to Marie at eighteen, studying in Paris, when she determined to "renounce everything" and devote herself to art. Very soon she sketched the portrait of her chambermaid, a work which suggested to her the reflection that to finish a portrait well one must have studied. This lack of preparation enraged her; but she drew comfort from the thought that eighteen is not thirty-five, and that in art everything depends on one's self. There is no one who has ever thought seriously of art as a career who will not recognize the presence in himself of these doubts and hesitations. Her student life begins. She works in the atelier Julian from eight in the morning till five, with an hour taken out at noon. Some of the other students are "real artists," who have exhibited and even sold their pictures; who even give lessons themselves. The studio life, she remarks, brings out one's individuality. No one cares what your father or mother is, what position you hold in society; you are judged of



"LITTLE MISCHIEF." A PORTRAIT, BY MARY ELEY.

according to your conduct and your work. She feels that to learn to draw will compensate her for everything of which she has been deprived since she was born. She understands that it will take both time and patience, though she is assured that she has special talents. She now gives herself a year and a half in which to learn to paint a portrait, and, for a picture, two or three years more. She gets jealous of another student who has already composed a picture, "Monday Morning; or, the

this is to be, indeed, her final transformation. As a child, she had a passion for dancing, then for singing; but her voice failed her. Perhaps, if she lived, painting, too, would have been dropped, and literature might have become her final aim. Or she might have come to express herself fully and gained her longed-for triumph as a leader of society. But this makes little difference, as in any case it would have been through the artistic sense that her triumph would have been obtained. She de-

him with Géricault. The divine spark of genius is in him. In November she sets up a studio of her own, furnished with some shabby Gobelins hangings, a Persian carpet, Chinese matting and an Algerian seat; a table for modelling, a chest of drawers for her pigments and other traps, and some casts. Let us pass by her first appearance at the Salon, and her acquaintance with the pre-Raphaelite Simonides family, and note the impression made upon her by Bastien-Lepage's "Joan of



BASTIEN-LEPAGE. PEN PORTRAIT BY E. LIPHART.

(SEE "PEN DRAWING FOR PHOTO-ENGRAVING," PAGE 32.)

Choice of the Model," with portraits of all the members of the class, herself included, and of the professor. In seven weeks she takes her first anatomy lesson, and fills one of her bureau drawers full of bones. She wished to enter Bonnat's studio, where she would have to compete with men; but he explains that this, there being no surveillance, would be impossible.

At the beginning of the new year, amused to see how she becomes absorbed in her studies, she asks herself if

scribes her dresses as minutely as her pictures. A badly made dress gives her almost as much pain as a badly painted canvas. She tries hard to charm by her conversation. All this only proves that if she had not become a great painter, there would still be other openings for her artistic powers.

Toward the end of the year—a year spent mainly in travel and in being ill—we find the first mention of her great enthusiasm for Bastien-Lepage. She compares

Arc," exhibited at the same time as her "parchment-fleshed" portrait. She returns to this picture again and again, though she does not like what is really best in it—the landscape. It is very probable that her admiration for Bastien as an artist would not have lasted if she had not come to like the man himself—the "little Bastien, very small, very fair," with his retroussé nose and his hair cropped "à la Bretonne." She describes him just as he appears in the portrait which the reader

will find on the preceding page. During a winter in Spain she discovers an admiration for Velasquez and for realism of the Spanish sort, which is removed by an abyss from Bastien-Lepage's naturalism. On her return, she appreciated the great Italian masters as she had never done before. Still, she finds it possible to renew her interest in modern art, principally, it would seem, because of Bastien's work. She compares him with Millet—and admires them both. Her malady growing on her, her own projects for pictures are much interfered with. Bastien is also taken ill. The two visit each other and condole with each other. Her courage never deserts her; and the last entries in the Journal, penned a few days before her death, are devoted to details of these visits. It may be said that she died before life was well begun. Her sympathies and ideas were still wholly plastic. What she might have become perhaps concerns us little. Her book, filled with the record of her discouragements, enthusiasms, jealousies and friendships, will shorten the long road to success for others, and add to their lives by giving a deeper meaning to their experiences.

THE CARE OF THE EYES.

It should not be necessary to point out that the care of the eyes is very important to all those engaged in artistic work. A few simple rules, which we take from the work of the great optician Chevalier, are likely to be of very great service to them. Do not work long in a bright light, such as mid-day sunlight, above all, if it is necessary to face the sun. Avoid currents of air. Bathe the eyes often; a little alcohol added to the water is good. Avoid looking at sudden or flashing lights. Certain effects which are pleasant in pictures, as of agitated water reflecting the sun or a strongly lit sky behind dark tree trunks and foliage, are, in nature very trying to the eyes, especially when painting them. One should not work long at a time from such a subject. If a speck of dust gets into the eye, take the upper eyelid between finger and thumb and draw it forward and then down over the under eyelid. Hold it there some minutes until the eye is completely filled with tears, which when permitted to flow will almost always take the foreign object with them. If the speck be of quicklime, the smart can at once be eased by introducing a few drops of water in which sugar has been dissolved. For inflamed eyes, frequent bathing with cold, strong tea will be found excellent. Myopic or short-sighted persons will do well to turn to miniature painting or engraving. Painting or drawing on a large scale is very apt to weaken their vision, while it is the only resource of the long-sighted. Violent exercises do the artist no good. Fencing, swimming, riding at an even pace and walking are good; but none must be carried to excess.

THERE is one point in which the amateur may and should do much better than many a professional. He should avoid "chic," and if he will do so steadily, he will come to do far more valuable work than the cleverest concoctor of pictures, who has given all his study to acquire mere mechanical adroitness. It is not so difficult as some artists would have us believe, to draw the line just between "chic" and a proper use of the looser means of expression, such as the touch, the handling which indicates, without exactly copying, some intricate passage in nature. The test is simply this: Does the handling force itself upon your notice as handling, or does it, first of all, bring to mind the texture or the detail which in nature would occupy its place? In the latter case it is permissible; in the former it is "chic." So too, in regard of backgrounds, or foregrounds, or accessories invented to fill up a picture; if one has the genius of a Delacroix, to invent a cave which will look real enough for the tiger sketched from nature, well and good; if not, the "chic" will tell and will spoil the picture. In decorative work of a common order one must often be content with "chic." But it will pay the amateur and the student to discard it altogether.

IN painting feathers in gouache, used for a variety of small ornamental objects, it is always necessary to add a little ox-gall to the colors. The feathers being naturally oily, and especially those of water-fowl, which are most used, the colors will not "take" without the-gall.

THE paper used for fans is in general very thin and strongly sized. It will take water colors; but as it imbibes very little, it is necessary to be very sure of every touch, or else to have recourse to gouache.

China Painting.

LESSONS BY A PRACTICAL DECORATOR.

I.



As a practical decorator and china firer, I am daily impressed with the fact that china decorators, especially amateurs, need a more thorough knowledge of the colors they use and of the best methods of applying them to the different wares now in the market for decorating. If I ask a customer, "Which carmine have you used?" or, "Is this capucine red or deep red brown?"

the answer six times out of ten will be, "I cannot remember; my teacher put it on for me," or something to that effect, showing either great carelessness on the part of the pupil or absolute ignorance. The inquiry was made in order to give the article to be fired the proper amount of heat. Deep red brown requires a much lower temperature than capucine red; while carmine No. 1 or light carmine A would be ruined if given the treatment necessary to develop carmines Nos. 2 and 3. Many of the colors look alike when applied to the china dry, and especially when a variety of mediums are used, and it is impossible for a firer to distinguish between them. As a consequence, the article is liable to come from the kiln either underfired or overfired, and the customer is naturally disappointed and discouraged.

The professional decorator meets with so many difficulties of this kind in his business that I have been led to believe that a series of simple practical articles might be helpful to those who are seeking information through the columns of *The Art Amateur*. While my methods of working are similar to those used in all decorating shops, I shall only write of what I have tried myself and proved to be successful by the actual experience of years.

The idea prevails to a certain extent that a knowledge of water colors or oils will enable one to paint on china without any difficulty; this is a great mistake. If the most celebrated portrait or landscape artist should, without previous instruction, attempt to paint with mineral paints, using them as oils are used, the result would be utter failure. They must be used intelligently to insure success. A course of practical lessons, therefore, from a competent teacher would prove of great assistance to the beginner, in enabling her to surmount the difficulties which must necessarily be encountered at the outset. The best teacher and the best materials are the cheapest in the end.

Avoid, if possible, joining a large class. A teacher cannot do justice either to herself or to her pupils if she seeks to teach more than six or eight at a time. I know from actual experience that a larger number will exhaust the teacher. Indeed, private lessons are preferable for a beginner and are cheaper in the end. After five lessons of an hour and a half or two hours each, costing two dollars a lesson, you will be able to work alone unless you have depended too much upon your teacher. I would advise you to do your own work as far as possible. The first and most important lesson to be learned is self-reliance. I would advise every one taking lessons to keep a note-book. If I were a teacher, I should require it as a part of the necessary outfit, and have each pupil write in it the directions given during the lesson, thus keeping a record of the colors used in painting each flower, the shading of the leaves, the stems, the background, etc. After the article is fired, if the pupil wishes to reproduce it or to combine it with something else, she has a book of written instructions to turn to; otherwise, there will always be a feeling of uncertainty as to results. One of the best-known teachers in the country, possessing a wonderful knowledge of this art, told me that he always kept a book in which he recorded the colors used for every article that he decorated. As for myself, I have many books of this kind, to which I refer almost daily. To one who aims at nothing more than the decoration of a few dishes, or who paints simply because it is the fashion to paint, to keep such a book would be irksome; but to one who enjoys the work, and is anxious to improve, or who wishes to make it a means of support, such

a record is a necessity, and should be considered a part of one's capital in business.

After a few private lessons, I should advise joining a class. The work of others will suggest new ideas and help you to design for yourself, and will often stimulate you to do better work. If one is so situated, however, that she cannot command the services of a teacher, I believe that she can acquire sufficient knowledge from an art journal such as *The Art Amateur*, and the numerous books written on the subject, to enable her to do very fair work. Such persons of course will require a vast amount of patience to enable them to endure all the disappointments and trials to which they will be subjected, for a beginner's path is not strewn with roses, even under the most auspicious circumstances. In such a case, I should advise the use of Hancock's Worcester moist water colors, especially if the learner have any knowledge of water-colors. A design can be painted on china just as one would paint on paper in transparent water-colors. Water is the only medium used except in tinting. There is no disagreeable odor, as in the case of oil paints, and heat does not affect them seriously. Of this treatment, I shall write later on.

Persons living in the country or in small towns often tell me that they are discouraged, that there is no incentive to art-work in their surroundings, and that it is difficult for them to find designs. My advice in such cases—and it has been very successfully followed—is to form an art club of those who paint in oils and water-colors, or who even embroider. Three or four members will do; you do not want too large a club. Each one can work in her own department, you with your china-paints, the others with oils, water-colors, and the needle. Obtain a room with a good light, make it as attractive as possible with the handiwork of each one. If time and space would permit I should like to give some hints for the decoration of such a room. It is a good plan to take two or three art journals treating of the special work that each one is interested in. If this is too expensive, let each one contribute and subscribe for a magazine that will be helpful to all. In the embroidery department the china decorator will often find a figure suitable for an all-over design on a cup and saucer, and a bunch of flowers for a plaque or vase can be used for embroidery or water-colors, and so on.

Now and then invite your friends for an evening, or to an afternoon tea, that they may see what you have been doing, and I am sure you will not complain of a lack of encouragement from them. The admiration called forth by your dainty cups, in which the fragrant beverage is served, and the charming bread-and-butter plates—all specimens of your handiwork, will warm your heart with honest pleasure. Before your guests have departed more than one will ask: "Is it possible for me to learn to decorate china?" The probabilities are that you can form a class at once.

If you do not need the money that can be earned in this way, do it for "sweet charity's sake," and do not think, because you have never taught, that the lessons will not be worth paying for; charge a moderate price and your pupils will think more highly of your instructions. Possibly you may find some one who cannot pay even a small sum, and by giving her lessons you may enable her to earn her own living. I know of several ladies who support not only themselves but their families on the proceeds of private orders. A lady living in Orange, N. J., has had numerous classes in her own house, affording free instruction by the best of teachers to a number of young ladies who have themselves either become teachers or practical decorators, earning by this means an honorable livelihood. She also established a decorating shop in partnership with three or four young ladies. This shop has been in operation for some years, doing as good work in its special department as can be found in the country. I am personally indebted to this lady—my own success being due, in a great measure, to her kindness and encouragement. Every lesson that you give will be of great benefit to yourself. You will thus find out how much practical knowledge you really have, and in imparting it to others it will become indelibly fixed in your own memory.

There was at first a tendency among china dealers to discourage amateurs, and, indeed, to put obstacles in their way. Some of these dealers, however, were far-seeing enough to know that every piece of china painted by an amateur would teach the artist the true value of fine goods and give her a taste for the most artistic work. The increase of this branch of industry in this country is remarkable. Some years ago the great houses of

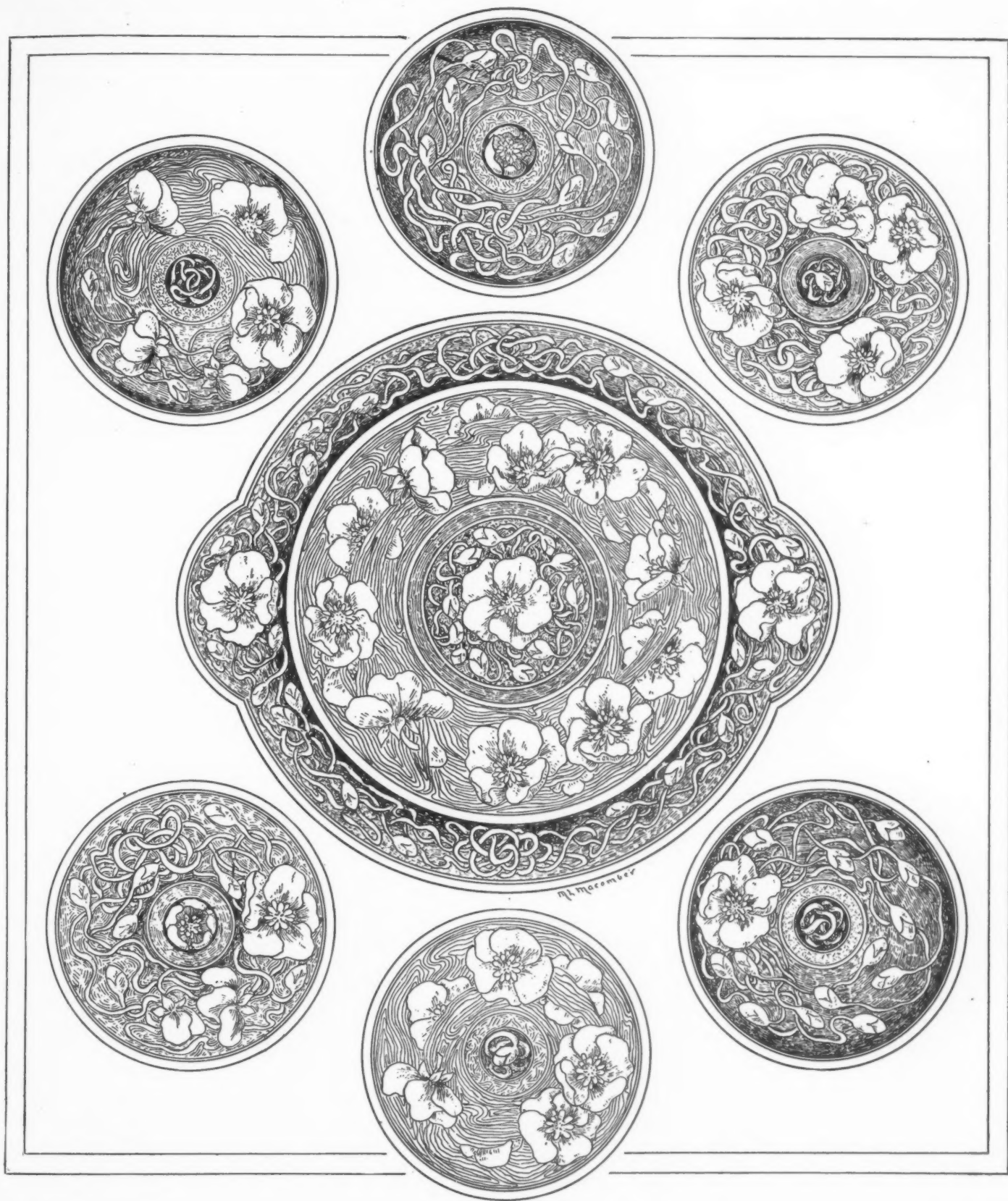
England saw that American art was advancing so rapidly that they must put forth their best efforts in order to compete with it. Women are specially fitted for this work, which requires deft fingers, good taste, neatness and patience.

Now that the tea-table has become a necessity in every

sizes and shapes, each with a different decoration, mostly done in gold; dainty bread-and-butter plates and bonbon dishes are among the most noticeable features of the table. Such a display of beautiful amateur work is seldom seen; it is the result of years of careful study and patient labor.

sets, oyster sets, bread-and-butter sets, violet holders, ash trays, sconces holding two lights; brush-and-comb trays, with powder boxes and hair receivers, besides many others too numerous to mention.

There are many persons with a love for the beautiful who would like to undertake this work, but who are de-



DECORATION FOR BUTTER-PLATES AND DISH. BY M. L. MACOMBER.

(FOR DIRECTIONS FOR TREATMENT, SEE PAGE 38.)

lady's drawing-room there is an opportunity given not only for the display of individual talent and taste, but for their application to practical use. I know a young lady who has decorated every article on her tea-table. The teapot, creamer and sugar-bowl are rare pieces of china decorated with chrysanthemums done in raised gold work in red and green gold; a dozen cups of various

Formerly the amateur had very little choice in the pieces imported for decoration, but within the past two years there has been a great improvement in this respect. This fall the list has been still further increased by a variety of articles such as rose jars, with perforated covers; bonbonnières, cracker jars, marmalade jars, with covers; cheese plates, with or without covers; olive

terred from doing so by the fact that they have never had any special art training. I would say to such persons that there is so much that is purely mechanical in china decorating that very good work can be done, such as tinting, ground-laying and gilding, by simply following the directions that will be given in another article.

M. B. ALLING.

THE COLORED BAND DESIGNS.

THE bands given as one of the color supplements in the present number will be found exceedingly useful in many ways, both for china decoration, for which they are especially designed, and also for tinting and embroidery. The coloring for the ivy-leaf border is precisely similar to that given for the maple-leaf plate published last month. It would be found very suitable for a new cylindrical-shaped biscuit jar now in the market, and would match well with cake plates decorated with the maple-leaf design. A section of the border could be used for ornamenting the lid. The same remarks apply to the floral border, as it is our intention to publish soon a cake or card plate, of a design in orchids, similar in coloring and style to the morning glory border. The color for the background of the border in question can be obtained by using Japan rose, and, since this is on Lacroix's list of grounding colors, it will be found easy to lay. Like most of the reds, it is apt to fire out somewhat, so that it must be used stronger than required when finished. It is not absolutely necessary to tint the background at all, because white and gold decorations are now much in vogue. When the ground tint is dry, transfer the design neatly; red transfer paper and a bone tracer will answer the purpose. The color must now be carefully scraped off within the lines of the design, and it would be safer to have the tint fired before applying the gold. It would be a great improvement to put in raised outlines and veins with paste for raised gold, using a matt ground, in the Royal Worcester style. In this case take pink for the ground. Apply the paste with a fine tracer before the first firing. After firing, lay on the gold thinly on the half tones, and thickly over the shadows and lines or over the raised paste. After firing, burnish the outlines, veins, and darkest shadows, leaving the lighter tones unburnished. This will give exactly the effect represented in the design.

IDEAL HEAD FOR A PLAQUE.

THE charming ideal head, by Ellen Welby, given as one of the Supplement sheets this month, is intended specially for a china plaque or wall panel. This subject will afford excellent practice for beginners in flesh painting, as it presents but few difficulties. For such broad, simple work, the Lacroix may be used in preference to the Dresden colors.

Begin by outlining the features, with red brown, to which add a little ivory black. Allow the outline to dry thoroughly before proceeding. For the local flesh tint, take either flesh red No. 1, mixed with a very little ivory yellow, or capucine red only; the latter color is perhaps more to be depended on in the firing, the first named being apt to fire out too much. In either case, the tint must be put on stronger than it is intended to appear when finished. Add to the colors selected a few drops of tinting oil and a very little spirits of turpentine. Apply the tint with a broad, flat tinting brush; it should be mixed to a consistency that will allow it to flow freely from the brush. When it is laid as evenly as possible, take a good sized fitch blender, or a pouncer, made by tying up some cotton wool loosely in a soft piece of fine old cambric or silk, and pounce the tint briskly but lightly until it is perfectly smooth in every part. For the blue eyes, deep blue green, brown green and black may be used. Paint the eyebrows and lashes with dark brown. Mix a delicate shade with deep blue green and black for the whites of the eyes. Touch a little red brown into the lips. For the few delicate shadows expressed in the original, mix with the flesh color already prepared some deep blue green and black. The shadows should be put in while the local tint is still wet. Outline the hair with dark brown and blend the local tint on, when the markings are dry, with yellow brown, to which add a touch of ivory yellow, or with a mixture of ochre and black. For the pale turquoise blue scarf, bound around the head, mix ultramarine blue and emerald green; shade and outline it with the same, adding some sepia and a little black. Shade the white drapery with neutral gray. If not strong enough in parts, add a little black. Leave the china clear for the light parts, and accentuate them with a few touches of white enamel. For the background, take celadon green, which fires somewhat the color of a duck's egg. Secure the drawing of the flowers by going over the outlines with India ink; then pass the tint over the whole of the background. Mix it, as before directed, with tinting oil and turpentine, and afterward blend it. Re-

move the tint from the flowers when dry; the leaves can be painted over it with grass green and brown green, outlined with sepia. The roses should be very pale yellow. For this, take ivory yellow only; outline the roses also with sepia; and as this color fires out somewhat, use it strongly without fear. It is, of course, not intended that after firing the outlines in the background shall be nearly so pronounced as for the head, and it is for this reason that sepia is recommended.

THE PUNCH-BOWL DESIGN.

FOR this design (see Supplement), use either carnation or green. By using several of the shades of green very good effects can be obtained. Over the band and background of the bowl put on a delicate wash of moss green. Then define all the indistinct leaf suggestions and the heads with touches of brown green. For still deeper green, to give the darkest touches around the heads, use green No. 7, but not too strongly. The backgrounds of the medallions may be left in the white of the china or a pale cream or even a delicate café au lait tint may be put on. The vine and leaves and grapes can then be painted in moss green and outlined in brown green. Dull gold can be introduced for border lines if preferred, but the treatment all in greens will be quite as effective. By using two or three shades of carnation, the same effects can be obtained. Old blue would also be a good color for this decoration, paler blue being used for the first wash; add a little deep purple to deep blue for outlining.

THE BUTTER SET.

THE following directions are furnished by M. L. Macomber for painting the butter dish and plates illustrated on the preceding page: For the flowers, use mixing yellow and jonquil yellow, shaded with brown green; for the stems, brown green and mixing yellow, shaded with brown green. The ground of the light band on the large dish may be almost white; the form of the water-like scroll is to be only slightly indicated with washes of warm greenish gray, with but little variation of tone, making a luminous light, warm gray ground for the flowers. This is the lightest part of the dish. The lower middle and upper left small dishes are to be treated in the same manner. The outside band is to be the darkest in coloring. The ground of this should be brown, of a darker shade at the inner edge. The ground of the central portion of the dish is also brown, the widest of the bands which border it being of a brownish green. Of the small plates, the ground of the upper middle and lower right-hand plates is to be brown, and that of the lower left-hand and upper right-hand plates, green of a cooler shade than the stems. All the narrow light bands are white. The centres and the darker bands of the small plates may be either brown, green or yellow, as best harmonizes with the color of the ground chosen. All the outlines are in gold.

A HAND SCREEN, AFTER BOUCHER.

THE highly decorative design after Boucher, given on the opposite page, is obviously intended for a hand screen, but it would also serve for one of the old-fashioned standard fire screens illustrated on the last page of our December number. If utilized in this manner, the design should be painted directly on the wood, and after a sufficient time has been allowed to elapse, the whole should be varnished with spirit varnish. For a hand screen, nothing would be prettier than cream-colored satin or silk; the painting should then be carried out preferably in water-colors, although it is quite possible to execute it in oils, with the aid of a little fresh spirits of turpentine to prevent the color from running. If water-colors are preferred, it will be necessary to use Chinese white in some parts, in order to get sufficient effect; in fact, the work should be treated exactly in the same manner as delicate fan painting. The following scheme of color, if carefully carried through, will bring out the feeling of the design to advantage. The groundwork of the border, represented by straight lines, might be a delicate fawn color, that represented by dots a pale salmon pink; the scrolls must be shaded gold, the foliage a cool gray green, the flowers of varied hues, the sky a pale azure, the grassy bank in the foreground yellowish green, broken up with green of a cooler shade. For the drapery on the figure, use a light lilac tint for the skirt, and lemon color for the overdress. Keep the work neat and clear, and accurate in drawing.

Amateur Photography.

DEVELOPMENT.

MY experience has taught me that something more is required for the proper development of the latent image than the possession of a good formula and the ability to compound it, that there are laws of development which must be known and followed before the operator can hope to approach development intelligently. These laws constitute what we may term the philosophy of development. This will form the subject of the present article. As the end of development is the production of a negative which will yield a print of a desired quality, the first step is the knowledge and appreciation of the qualities which the various printing processes now commonly employed demand in a negative. There is no question here of sharpness of outline or artistic quality. These are taken for granted.

Detail and intensity must be placed first among the necessary qualities of a good negative. There must be no large patches of blank shadow, and the density must be proportioned to the printing process likely to be used in making the final print.

By far the larger portion of the subjects which are sought to be reproduced by means of photography are those in which there is an infinite gradation of tone from high light to intense shadow. Theoretically the perfect negative is obtainable only under the condition of giving to each portion of the subject an exposure proportionate to the rapidity of its action on the sensitive film. But this is evidently an impossibility. What the photographer actually does in practice is to give an equal exposure to objects unequally lighted, thus introducing special difficulties in the later operation of development.

Those parts of the subject which are most strongly illuminated act with greater energy on the sensitive film than those less strongly lighted, and do so probably in direct proportion to the degree of the illumination. Hence, when the developer is applied, the high lights, as they are called—that is, those portions of the view which were most strongly illuminated—appear first, and are followed by the less intensely lighted portions, and these in turn by the darker parts, thus giving the tone gradation, which is so marked a characteristic of a good negative.

If a proper exposure be had, the details are obtained by continuing the development until these are well out in the deepest shadows. Save in exceptional cases, no part of the negative should be devoid of a certain amount of detail. From this we may deduce the first general rule or principle governing development:

The development must be continued until all the detail is visible in the clear or white portions of the negative, which correspond to the shadows of the subject.

We may best study the question of intensity by distinguishing between local and general intensity. The former being the direct result of the unequal lighting of the subject, it reproduces the differences of tone gradation. It is determined by the intensity of the rays of light reflected from the different parts of the view, and it is generally independent of the operator, who, however, has it in his power to modify slightly the final result.

General intensity is the degree of density which must be given a negative in order to obtain good positives from it. There must be a certain degree of obstruction to the free passage of light through different portions of the negative.

It is quite possible for a negative to have detail and local intensity without being a good printer, for the reason that it lacks general or printing density. This may be too weak, in which case the prints will be monotonous and tame; or it may be too strong, giving only harsh prints. The remedy in the first case is intensification, in the second reduction, neither of which, if properly conducted, affects the local or artistic intensity, for if it did, successful intensification and reduction would be impossible.

In addition to the rendering of detail, then, the operator must seek to give his negatives the degree of printing density best suited to his favorite printing process, since the different printing methods require negatives of varying density—the carbon process requiring thin and harmonious negatives, the albumen process, those of medium density, and the platinum process, those of greater strength.

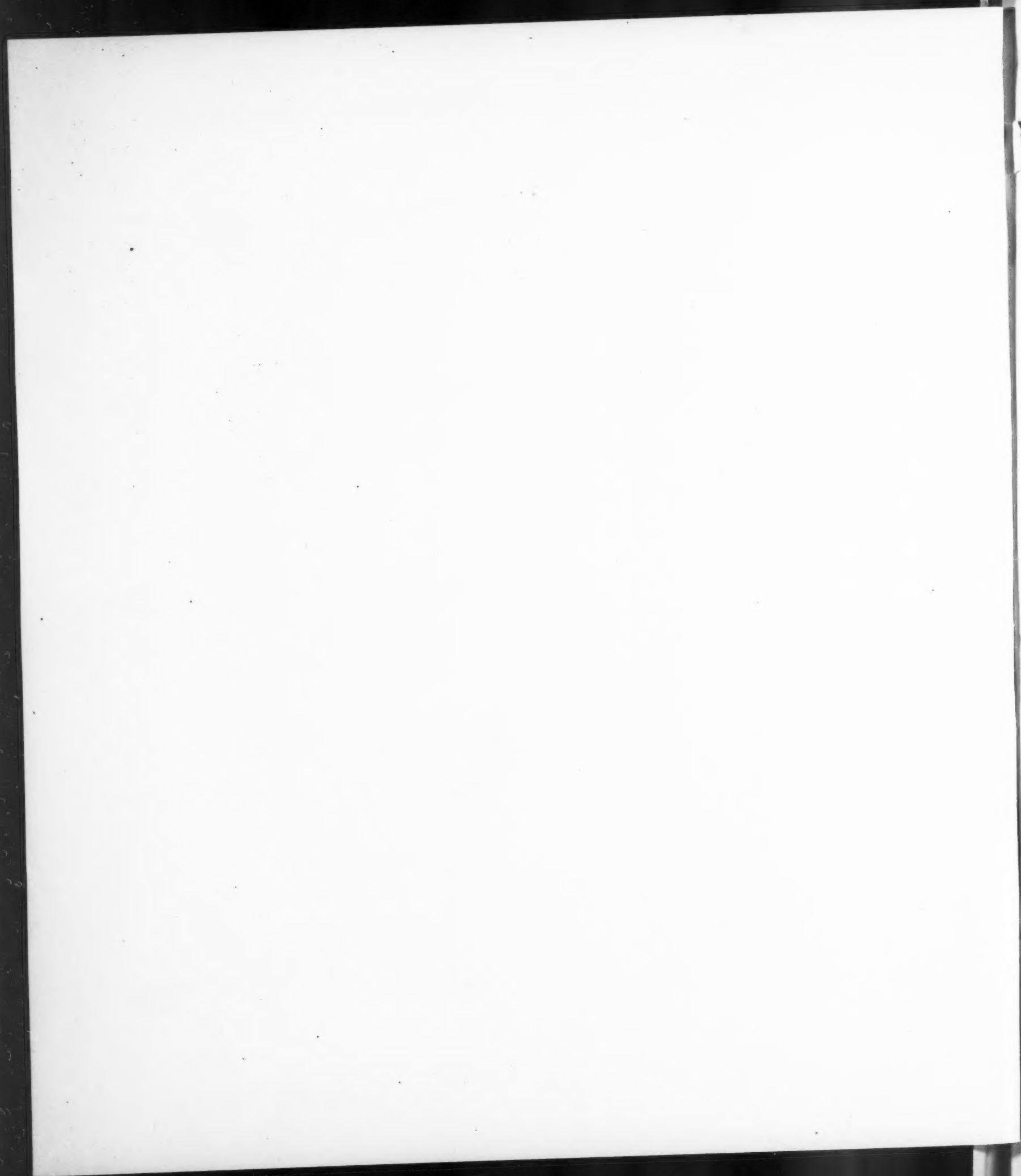
Nothing is more detrimental to successful development than the belief that detail and density can be



MORNING-GLORY DECORATION for Cylindrical Vase or Border. By EMMA HAYWOOD.
For Directions for Treatment, see "China Painting."



IVY-LEAF DECORATION for a Cylindrical Vase or Border. By EMMA HAYWOOD.
For Directions for Treatment, see "China Painting."





THE FIRST OF A SET OF DESIGNS FOR PAINTED HAND OR FIRE SCREENS. AFTER BOUCHER.

(FOR SUGGESTIONS FOR TREATMENT, SEE OPPOSITE PAGE.)

secured simultaneously. This is the weakness of all one-solution developers, that they are based on the false assumption that detail and density go hand-in-hand. Only in the case of negatives of feeble contrasts and proper exposure do the rendering of detail and the acquirement of printing density hold an equal place. But how often are these conditions realized? Not once in a hundred exposures. When the negatives present strong contrasts, and the time of exposure has been more or less wrong—as it usually is—the application of the developer reveals the difficulty of obtaining detail and printing density at one and the same time. The high lights, which are the first to appear, continue steadily to gain in intensity, and long before the details in the shadows are well out the density of the high lights has passed the proper degree. Such a negative will give harsh prints in which the contrasts are exaggerated. The proper method of development in such cases, is to hold back the density until the details are well out, by developing for detail first.

In the opposite case, where we have to deal with exposures on subjects feebly lighted and devoid of contrasts, the development must be for density first, if we would avoid foggy and weak negatives. This gives us our second rule or principle of development.

If these principles are well founded, it follows that a knowledge of the best methods of obtaining both density and detail is essential to anything like true development. These methods will be discussed later on. As a step in this direction, I propose now to discuss briefly the conditions outside of the developing room, which have much to do in determining both detail and density.

First on the list, I place the influence of the plate itself. It is far from being a matter of indifference whether we use slow or rapid plates. No manufacturer of sensitive plates will care to dispute the assertion that the quality and speed of the plate affect, even if they do not determine, the finished result.

With the slower grade of plates, printing density is a matter of comparative ease. It is in the rendering of detail that the difficulty begins. With rapid plates the conditions are reversed. Detail is easily rendered, but printing density does not always accompany the rendering of detail.

Slow plates have a tendency to increase contrasts, unless the time of exposure is purposely prolonged to avoid this difficulty. Rapid plates tend to diminish contrast, and so to produce more evenly lighted prints.

For the beginner, there is nothing better than a plate of medium density, since they have not the same tendency to fogging which is noticeable in rapid plates, always remembering that with slow plates the time of exposure should be lengthened to avoid excessive contrast, while with rapid plates the time of exposure should be made as short as possible to avoid fog.

Another important element in the character of the negative, and consequently of the print, is the nature of the objects to be reproduced. Careful study of the view to be photographed is essential to success.

M. Londe's division of the different photographic subjects is so true and helpful that I make no apology for reproducing it. The division is threefold:

1. Subjects which have a perfect harmony of tone gradation.
2. Subjects which present strong contrasts and oppositions.
3. Subjects which have not enough of contrast and opposition, and are consequently weak.

Now, it is very evident that the same method of exposure and development cannot be adopted in all these cases—that some modifications are necessary in order to bring out the very best of which the view is capable.

It is a fact established by observation that if light is allowed to act upon a sensitive surface the effects of the light-action increase up to a certain point, and that beyond this point the intensity gradually diminishes, the light seeming to destroy the effects of its own work.

The law of reduction is this: The intensity of reduction is directly proportional to the length of time during which the action of light has been continued up to a certain point, which for any given plate may be called its fogging point. Beyond this point the effect is inversely as the action of light.

In practice, then, we obtain an increasing degree of intensity by lengthening the time of exposure so long as we keep within the limit where the inverse action begins.

It is easy to see the importance of this principle, since the knowledge of it practically applied enables us to modify at will the results of an exposure.

With subjects of the first class, the time of exposure should be as nearly correct as it is possible to make it. Subjects of the second class should be somewhat over-exposed, both in order to secure the detail in the dimly lighted portions and to reduce the density of the high lights. Subjects of the third class require a brief exposure in order to increase the contrasts.

The reader who has followed me intelligently thus far is prepared to profit by the succeeding remarks on the general principles of development, which are here given only after a thorough test of their value in the developing and printing rooms.

As the pyro developer is more flexible than any other in common use, I have taken it as the standard of judgment, but the principles are equally applicable to all forms of developers.

In the development of an exposed plate, either of two methods, the automatic or the tentative, may be adopted. I use the expression automatic development with reference to that method in which the plate is left to its fate in a ready mixed solution, without any modifications being made to suit the seeming exigencies of the case. All one-solution developers, as well as those in which a given formula is blindly followed, come under this head. I have a well-founded distrust and lack of confidence in the method of automatic development, which is rapidly becoming popular with amateurs of a certain class, whose one aim seems to be to reduce photography to a mere mechanical routine. The reasons for this distrust will be given in a later chapter, and need not be anticipated.

The tentative method of development, which I believe to be the only rational and philosophical method, is based upon the wise and intelligent adaptation of means to ends.

Starting with a thorough knowledge of the leading features of the view on the plate, and a perfect understanding of the effects to be produced, the various ingredients of the developer are so proportioned as to lead up to the desired result. From time to time, as need arises, various modifications are made. "Festina lente" is the motto of this method. A wise caution is exercised at the outset, constant vigilance is maintained till the end of the developments and a wise intelligence recognizes and meets all the exigencies of the case as they present themselves.

I would lay it down as an axiom seldom to be deviated

from, that all development should begin slowly with a developer relatively weak in both accelerator and reducer. In this way the image will not surprise one by a sudden appearance and an equally sudden disappearance in a veil of fog. So far from beginning with a bath of maximum or even normal energy, I would advise a bath of minimum strength, save in those special cases, to be mentioned later, where a different method is absolutely necessary. In this way the operator remains an easy master of the development.

Several methods of reducing the strength of the developer are open to the operator. He may either diminish the quantity of the components of the solution or dilute it with water or finally add a trace of bromide. It is by no means a matter of indifference which of these methods is adopted, since each modification produces a different effect.

The diminution of the quantity of the accelerator and reducer is valuable chiefly because it allows a wider range of subsequent modification to suit special needs.

The addition of bromide retards the development and tends to increase contrast. Hence its use is indicated for negatives of evenly lighted subjects where all possible contrast is sought. When the developer is diluted with water the development proceeds slowly, because the constituents of the solution are not present in sufficient quantities to produce a rapid reduction. The tendency of a diluted bath is to produce softness, and it should be employed in cases of known over-exposure when softness is desired.

If the development was begun with a bath weak in alkali and reducer, and it is desired to bring out the details before giving printing density, as is usually the case, successive small additions of the alkali are made until the detail in the shadows is well out, then a final addition of pyro confers printing density.

As an example, let us take the case of a subject of strong contrasts, which was intentionally over-exposed to diminish the contrasts. The proper method of development would be to begin with a small percentage of pyro and carbonate-diluted developer, adding the carbonate gradually in small quantities until the details are well out in the shadows. If the development were stopped at this point we should have a negative full of detail and of good local density, but lacking in general or printing density. This is gained by adding pyro until the general density is judged to be sufficient.

If the whole amount of pyro ultimately employed had been present in the solution from the start, the result would have been a negative in which density had been reached before the details were all out, the contrasts would be too strong, and it would present the appearance of an under-exposed plate.

If the view belongs to the third class—that is, if it lacks contrast and opposition, density must be given before the details are entirely brought out, by the addition of the carbonate in smaller quantities and the use of pyro to confer density.

This is the only rational method of development, and the fact that it requires intelligence on the part of the operator should be an argument in its favor with those who regard photography as something more than a press-the-button one-solution sort of business. It is the only method which gives the operator an easy mastery of his negative and enables him to produce effects of various kinds. It is, I have reason to believe, the method of the masters in photography.

W. H. BURBANK.



THE HOUSE

ETCHED METAL FACINGS FOR MANTELS.



MANTEL may be considered the decorative framework enshrining the fireplace, and the fireplace of a sitting-room, being the attractive centre of the family circle, the mantel may fittingly be made the constructive feature of the room, and it should be as beautiful and suggestive as skill and good taste can make it. Much thought has been expended on the appropriate adornment of the modern mantel, but there is one feature susceptible of a more attractive finish than is usually given it—namely, the “facing,” that is, the framing of tiles—four, six or eight inches in width, according to the size of the mantel—immediately surrounding the fireplace. The Low, Trent and some other American glazed tiles are very beautiful, outrivalling the justly-famed Minton tiles, and make, when the colors are judiciously chosen, a high order of decoration. A still more original, suggestive and beautiful finish to the open fireplace may be obtained by using German silver, copper or brass, on which appropriate designs are etched, or both etched and hammered.

The illustrations given here-with show portions of a facing I have made for my home, of German silver (gauge 20 in thickness). The attractiveness of these examples is due to the chaste brilliance of the relief portions of the metal, and the varied effect of the etched and hammered designs. The etching is done first; afterward the hammering of the repoussé work. Etching of designs of this character is best done by carefully painting the design on the metal, with asphaltum varnish, to which a little raw linseed-oil is added. If any difficulty is experienced in working the varnish, dilute with a little turpentine. Use a camel's-hair brush, and lay on a somewhat dense body of varnish, going over, if necessary, a second time. When the surface to be etched—the background—is greater than the surface of the design, it is better to paint the design rather than cover the entire surface of the plate with etching wax and be at the trouble to clean the background. In putting on a design, consisting of, say, bands and lettering, where accuracy of outline is essential, first paint the edge of the line farthest from the hand, then turn the plate and complete the centre and the remaining opposite edge. Of course several lines may be painted before turning the plate. The interlaced bands of the design may be painted solid—that is, without the line of separation, to show the “over and under” effect. When the varnish is nearly dry, draw a dull tracing point across the bands, where necessary, to indicate the interlacing. A clearer line will thus be secured than would be possible by attempting to leave the line unpainted. The rosettes, in like manner, should

be painted solid, and the outlining of the petals and centre done when the plate is nearly ready for the acid bath.

The sides of the facing are six inches wide, the top eight, to allow for the spring of the flat arch over the fireplace. The design should not exceed four inches in width, thus allowing a margin of one inch on each side; three eighths of the *outer* edge will serve for fastening to a frame of the same wood as that of the mantel, and half an inch of the *inner* edge will turn in over the

A box-bath in which to etch these pieces of metal should be thirty-six inches long, eight and one half inches wide and six inches deep in the clear. It may be made of one-inch pine or poplar, and if jointed as follows, will be perfectly water-tight. The sides should project two inches beyond the ends, which should be inserted in grooves one quarter of an inch deep. The corners should be put together with a strip of paper or muslin, coated on both sides with white lead, and then firmly nailed in position. The following plan will secure a perfectly jointed bottom: On the lower edge of the sides and ends

depress a line of the wood one quarter of an inch wide by means of a steel punch one quarter of an inch square, making a groove one eighth of an inch deep. When this is done, plane off the raised edges to the level of the depressed portion. When the bottom is screwed on, half fill with water, and should there be a leakage, which will be likely, even with the most careful work, it will prove its own cure by swelling the depressed band till the joint is perfect. When dry, coat the inside with asphaltum varnish.

For etching, use nitric acid, chemically pure, diluted with half water. Use warm water, especially in cold weather, otherwise the varnish is apt to shrink and spring from the surface of the plate. Frequently tip the bath during the etching, so that the liquid will wash over the surface of the plate, using a feather or soft brush to disperse the gas bubbles. The liquid should cover the surface of the plate to at least the depth of one quarter or half an inch. Take out the plate for examination when it has been under the acid a few minutes to note if any portion of the design has sprung, and if so, repair it. Etch to a depth equal to one third the thickness of the plate. When the etching is finally taken from the bath, wash it thoroughly by pouring water over the surface.

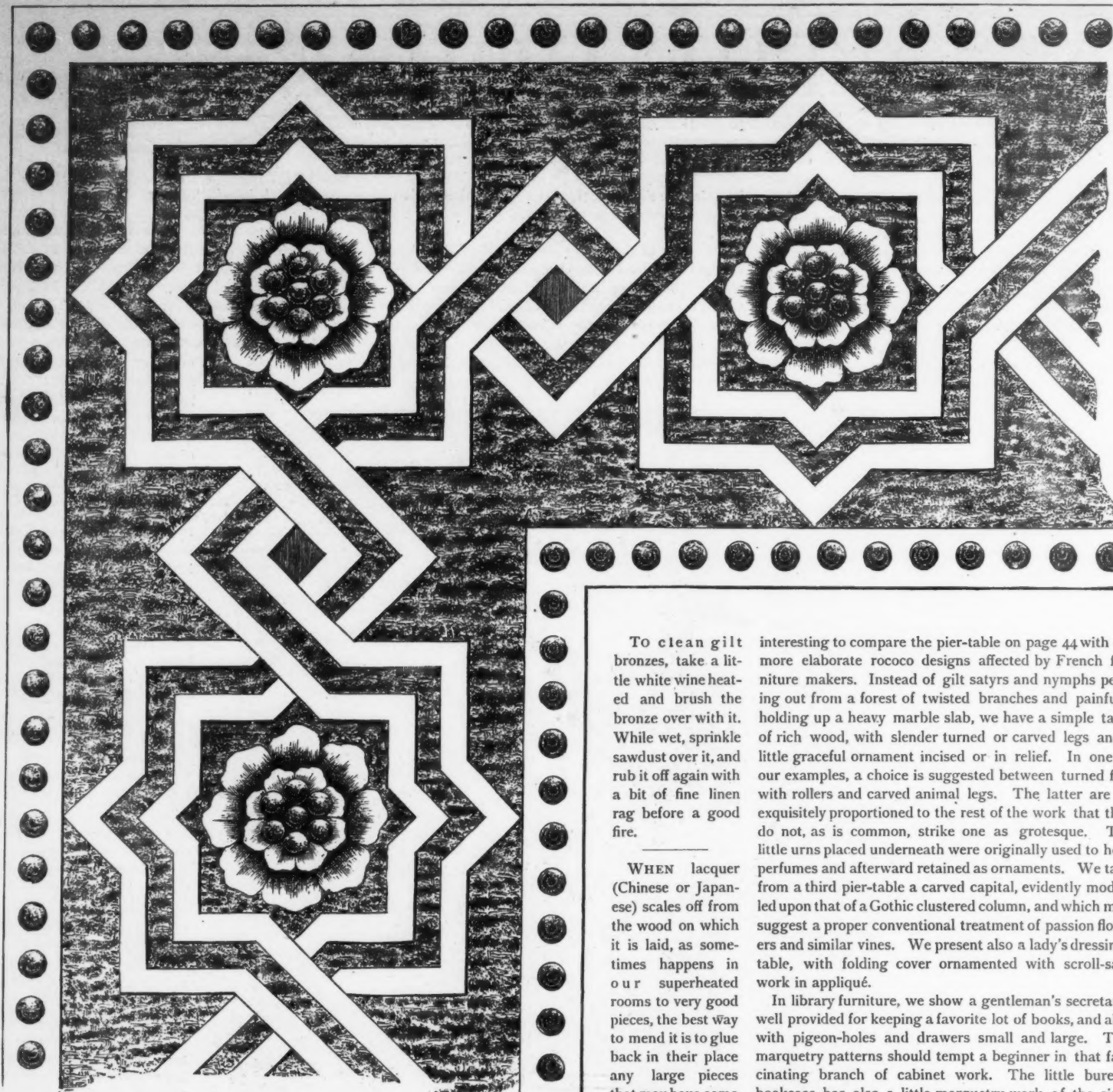
When facings are made of copper or brass they should, for artistic effect, be oxidized. Brush over the face a weak solution of nitric or sulphuric acid, then hold the plate over a good handful of burning newspapers, with face toward the flame. This will give the surface a rich and dark enamelling, which being gently rubbed with a cloth will produce a polish, showing in places a slight trace of the color of the metal. The effect of this treatment will be found superior to the garish brightness of polished metal.



CARVED PANEL DESIGN (NATURAL TREATMENT). BY BENN PITMAN.

plaster or fire brick of the opening of the fireplace. Perfect security for this kind of metal facing is obtained by fastening immediately under the top of the fireplace a flat bar of iron, one inch wide and half an inch thick, bent to shape, to which the top metal facing is secured, the turned-under portion of the middle of the arch being wired to the iron bar. The side facings may be fastened, when necessary, with one-and-a-half wire nails, so far as possible, such parts of the design being used as will be least conspicuous.

In the example of interlaced bands, the rosettes are hammered into slight relief by fastening the metal to a pine board with washers and screws placed along the edge. The outlines of the petals are lowered with a tracer, going over two or three times, depressing the line to at least one sixteenth of an inch. Note that the tracer is sufficiently dull at the edge not to risk cutting through the metal. When the rosettes have been thus outlined, turn the metal face downward on the board, and give a further relief to the petals by indenting with



PORTION OF ETCHED AND HAMMERED FIREPLACE FACING. BY BENN PITMAN.

a wooden punch made of oak or other hard wood flattened at the point to a smooth round of about one quarter of an inch in diameter. Use a hammer in preference to a mallet for this work.

Small beads or pellets make a very attractive line of metal decoration. An accurate line of them can be made by turning the plate face downward and marking the required line; then with the dividers mark off the distances. Next, with a dull-pointed steel punch, strike two or three light blows, making a distinct indentation. When the line is completed, let your assistant steady the plate, face upward, bead after bead, on the tip of a convex steel punch that is secured upright in a vice. The rounded point of this steel punch must be somewhat less than the size of the pellet. Now with a punch with a *concave* face of the required size, placed over the raised points, strike smart blows, turning the punch as you strike, so as to produce a polished and perfectly rounded head to the beads.

Metal facings are made more interesting and suggestive by the use of appropriate inscriptions. If any floral decoration is introduced, it should be hammered into slight relief. The lettering itself, after being etched, may also be thus treated for additional effect.

For more detailed explanation of decorative etching, the reader is referred to my article on the subject, in *The Art Amateur* last April.

BENN PITMAN.

mixed with copal varnish and applied thick in several layers, allowing each to dry before applying another. When this is at the height of the rest of the lacquer, it is polished, and then colored to accord with the rest.

OLD ENGLISH FURNITURE.

IN furniture, as in other household and personal matters subject to the variations of fashion, the French have for centuries kept so much in advance of other peoples as in a manner to impose their styles upon them. Nevertheless, despite this advantage and the comparative indifference of English people to art in furniture, English makers were always somewhat refractory against French influence. They showed their national spirit especially in providing for strength and comfort and in giving expression in their designs to the national love of simple and sturdy forms. With them the French graces were imposed on a solid foundation, and, in consequence, their work shows, even in the height of the rococo movement, a characteristic mingling of strength and beauty, which to find in France one would have to go back to the fifteenth century. We believe, therefore, that we are rendering our readers, and furniture designers and makers especially, a service in reproducing some authentic English designs of Sheraton and other makers of his period. It will be

To clean gilt bronzes, take a little white wine heated and brush the bronze over with it. While wet, sprinkle sawdust over it, and rub it off again with a bit of fine linen rag before a good fire.

WHEN lacquer (Chinese or Japanese) scales off from the wood on which it is laid, as sometimes happens in our superheated rooms to very good pieces, the best way to mend it is to glue back in their place any large pieces that may have come off, and fill all holes that may be left with zinc white

interesting to compare the pier-table on page 44 with the more elaborate rococo designs affected by French furniture makers. Instead of gilt satyrs and nymphs peering out from a forest of twisted branches and painfully holding up a heavy marble slab, we have a simple table of rich wood, with slender turned or carved legs and a little graceful ornament incised or in relief. In one of our examples, a choice is suggested between turned feet with rollers and carved animal legs. The latter are so exquisitely proportioned to the rest of the work that they do not, as is common, strike one as grotesque. The little urns placed underneath were originally used to hold perfumes and afterward retained as ornaments. We take from a third pier-table a carved capital, evidently modelled upon that of a Gothic clustered column, and which may suggest a proper conventional treatment of passion flowers and similar vines. We present also a lady's dressing-table, with folding cover ornamented with scroll-saw work in appliqué.

In library furniture, we show a gentleman's secretary, well provided for keeping a favorite lot of books, and also with pigeon-holes and drawers small and large. The marquetry patterns should tempt a beginner in that fascinating branch of cabinet work. The little bureau bookcase has also a little marquetry work of the simplest kind on the edge of its tablet, making a pretty border to the baize or velvet. We would suggest some wood like cedar, the red heart-wood and yellow sapwood of which (properly dried) might be used in alternate sections. The carving necessary on the legs and the open shelves, though very effective, is also very easy. The lattice work on the sides of the shelves may be got out with the scroll-saw and finished by small tools. Similar remarks will apply to the small moving bookcase, which, however, may appropriately be mounted with brass trimmings.

The sofa-table suggests the reflection that though the present is supposed to be a very luxurious age, we must go back a century or so to find the means of writing luxuriously. Think of any living writer using sapphire powder to blot his copy, as Jean Jacques Rousseau did! And the very idea of having a table specially made to draw up to a sofa seems to us to show a very luxurious spirit. Yet, on consideration, it will be found a very useful article. The little extension leaves with brackets might, of course, be omitted, or the ends of the table might be made to take this shape.

The large library writing-table with drawers and well is as simple as it could possibly be. The ornamental panelling indicated on the left may be got out with the scroll-saw, but should be carefully bevelled afterward by hand. The mouldings for top and bottom, shown in section underneath, are such as are still commonly well made by carpenters who take any pride in their trade. The same may be said of the mouldings for the gentle-

man's bureau which appears on the page with it. The ornamental work on the latter, with its mingling of Gothic and Chinese motives, is perhaps more difficult to execute than its effect would warrant. It would all have to be got out of the solid wood, and yet it is, necessarily, because of its extreme lightness, a mere appliqué. We give it principally to show one of the small absurdities of a style which, however, unites much strength to a certain quaint elegance. The simpler styles of ornamentation shown on the other pieces illustrated can easily be applied to this, and the framework, as in all the pieces, is as solid and as well proportioned as need be.

SOME of the new satiny mica papers, which have a sheen fairly comparable with that of the best Lyons wall textiles, are sometimes used in combination with a felt surface in stripes, or in bold Greek or Gothic borders, with very good effect.

WHERE a strong yet sober effect in wall hangings is to be produced, there has been up to the present nothing to compete with stamped and illuminated leather. The old styles of stamped and bronzed papers have almost always a cheap look and tarnish quickly. Lincrusta and similar materials offer a surface too hard and unyielding for use in a private habitation. But stamped leathers are excessively dear, and the problem has remained an enticing one to inventors, to prepare a substitute which should have the pliability and the pleasant metallic shimmer of good illuminated leather without its cost. The problem seems to have been solved by a New York firm of manufacturers with a special quality of paper, that takes a particularly sharp impression in relief, and which, when overlaid with white metal in leaves, and that again toned with some warm-colored translucent varnish, has all the artistic qualities desired. It is also permanent does not tarnish as bronze does, and has nothing of that unpleasant gritty look that bronze powders always give. The varnishes employed are of reddish brown, dull crimson, indigo, old-gold color and the like; the patterns are large and bold Renaissance and rococo designs admirably contrived to show a glittering line or point of the metal here and there without creating a glare at any part of the wall surface.

SOME of the handsomest designs in wall coverings are shown in cheaper, yet elegant papers. A lotus pattern, with the large, lily-like flowers and rounded leaves in two tones of soft blue and one of yellowish olive, is remarkably successful. A width of it makes an excellent frieze for a plain, blue-gray wall paper, and with wood-work painted to correspond and hangings chosen to harmonize with the prevailing tint, would make one of those simple yet charming interiors which Mr. Whistler has been one of the first to introduce. Other patterns in the same style show large groups of roses and other flowers in a few tones of purple and ivory, ivory and pale salmon color, and many other combinations. Eighteenth-century arabesque designs of a very refined character are also produced in this kind of paper. Some rococo designs, with the scrolls in relief and touched with gold, and the panels filled with flowers in camaieu, in a contrasting tone, are also to be seen. They would be very appropriate for a drawing-room or parlor of medium size.

THE Yale Library memorial window recently finished by Mr. Louis C. Tiffany is an excellent specimen of what may properly be termed the American school of stained glass-work. In it the technical aim has been to reduce the amount of painted work to a minimum, dependence being placed on the glass itself not only for the fundamental color effect, but for almost all the tones necessary to give modelling and relief. Enamel paint, though when fired semi-transparent, is, compared with the glass, opaque, and its colors have a dull, tarnished look beside the extremely brilliant hues of glass. Hence the desire on the part of American artists to get rid of it. Mr. Tiffany has all along been foremost in the efforts made in this direction. His Yale window may be said to be a complete success. Paint has been used only on the faces and hands of the eighteen life-size

figures composing it. The modelling of their draperies and of the landscape background has been obtained by the careful selection of the varied hues of the material, by plating—that is, superposing one piece of glass on another, and occasionally by moulding the glass while it was soft. The window is oblong; the figures representing Law, Religion, Music, Art and Literature are disposed in three large groups; the coloring is, in general,

planned to be lit by round arched windows grouped three on a side. The figured window replaces one of these groups, but uniformity will be restored in a sufficient degree by placing in front of it pillars of polished yellow marble supporting the three arches, the central one of which is oval, to accommodate the largest group of figures in the window—the others circular. The walls and ceiling will be decorated in an arabesque design in buff and gold.

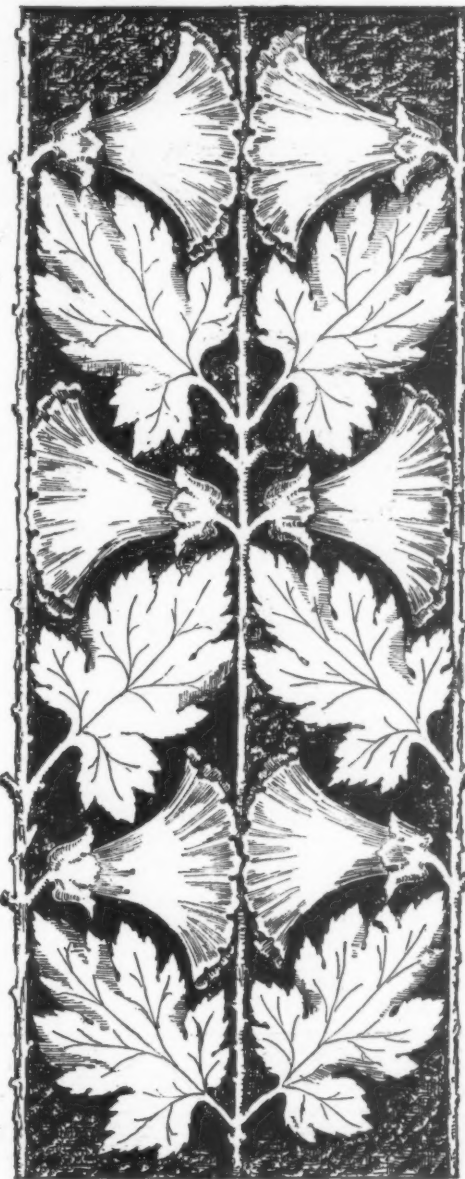
Treatment of Designs.

"LITTLE MISCHIEF" (COLOR PLATE NO. 1).

THE child's head given with the present number is by Mary Eley, an accomplished English painter of children, whose work is always admired and quickly bought at the exhibitions at the Royal Academy. The plate is an excellent study for students; for, in addition to great delicacy and truth of coloring, the portrait is instinct with life, deriving its charm as much from vivacity of expression as from actual beauty.

FOR PAINTING IN OILS a canvas of medium fine texture, half primed, will be found most suitable. If not sure of copying accurately free hand, take a careful tracing in outline and transfer it to the canvas by means of transfer paper. Set your palette with raw umber, raw Sienna, yellow ochre, pale lemon yellow, ivory black, white, scarlet vermilion, rose madder, Venetian red and cobalt. Begin by laying in the broad shadows on the face with raw umber, just a touch of Venetian red, ivory black and white mixed. Let the raw umber preponderate, and do not add enough white to make the color opaque. Shadows should always be more or less transparent; for this reason paint the shadows much more thinly than the lighter parts. Block them in distinctly, watching their forms, but carrying them a little beyond their limits when finished, so that the half tones may be properly worked into them. The half tones are cooler than the shadows. A mixture of cobalt, ivory black, yellow ochre and white will serve. If too green, add a touch of Venetian red. For a delicate face, Venetian red is preferable to Indian red, though the latter could be used. The color known as ultramarine—ask especially for Winsor & Newton's make—is better than cobalt for face painting, but much more expensive. The local flesh color is composed of scarlet, vermilion and white. The same color, stronger, is to be used for the flush on the cheeks, with some rose madder worked into it. A little pale lemon yellow must be used in parts for the distinctly yellow touches. For the lips take rose madder, white and raw umber; if too bright, modify with ivory black. The sharp touches in the nostrils can be put in with the original shadow color. For the eyebrows and markings of the eyes and eyelashes take raw umber and black. The blue coloring of the eyes can be obtained with cobalt, black and white. Lay the hair in broadly to begin with, in masses of light and shade, afterward working up the detail as far as possible at the same sitting, so that only a little touching up for the final finish may be necessary. The same method may be followed for every part of the picture. Shade the white drapery with raw umber, cobalt and white mixed, adding a little Venetian red in the shadow cast from the face. Load the white on with unsparing hand for the high lights, having first thoroughly incorporated with it a touch of yellow ochre to take off the crudeness. The background is composed of the same colors as those used for the dress, with a little more blue added in parts. When all the painting is brought up to the same degree of finish, allow it to dry, and before painting into it again wipe the canvas with a clean sponge rinsed in cold water; then dry it with a soft cloth and oil it over with a little pale drying oil or Roberson's medium. The object of this is to ensure the colors now laid on amalgamating properly with those beneath. Finish up carefully with the colors already indicated, modelling, strengthening, softening and correcting until you find nothing more to do. Very little vehicle of any kind should be used, especially in the beginning; it is apt to give a sticky look to the work and deprive it of texture.

FOR WATER-COLORS, use the same palette as that indicated for oils. It must be understood, however, that such a palette is by no means arbitrary, but is given as an aid to those who



CONVENTIONAL DESIGN FOR ETCHING AND HAMMERING. BY BENN PITMAN.

light and warm, but blue, green, rose, purple and dark brown are introduced in sufficient quantities to give variety. By a very sensible arrangement the entire scheme of interior decoration has been left in Mr. Tiffany's hands, thus avoiding the tasteless jumble of styles and motives almost certain to follow when various parts of the same interior are given to different artists. The room is square, with a domed ceiling, and was originally



ETCHED AND HAMMERED METAL FACING FOR A MANTELPIECE. DESIGNED BY BENN PITMAN.

(THE DESIGN IS GIVEN IN THE SUPPLEMENT, FULL WORKING SIZE.)

have not yet gained sufficient experience to rely on their own judgment. At the same time, it is certain that the colors suggested properly combined will attain the desired result; therefore, if a first attempt ends in failure, let the student try again. Use Whatman's hand-made paper of rather fine texture, but not that known as hot pressed, which is too smooth for the purpose. Stretch the paper by first wetting it all over and putting it into a proper frame or by pasting it on to a drawing board at the edges. When dry, it should present a perfectly even surface. Next draw the head in outline with an H.B. pencil, and be very sure that it is absolutely correct before taking up your brush. Block in the darkest shadows with raw umber, the half tones with cobalt, black and Venetian red; do not attempt softening them off in the beginning, but lay them in their respective places, conscientiously attending to their form. Do not look for beauty or any kind of finish at this stage. These will evolve themselves from continual modelling and attention to detail as the work goes on. The local coloring is obtained with a thin wash of scarlet vermilion only, breaking into it afterward the shades of yellow and rose as you see them delineated in the copy. For the hair, use raw umber, raw Sienna and yellow ochre, modified with ivory black. Follow the same method suggested for painting in oils. For the dress, leave the paper to do duty for the high lights. If any of them be lost in the painting, they can be regained with a penknife, or by first wiping them over with a dampened brush and then passing a piece of clean India rubber sharply over them. For lights on the hair, it is an excellent plan to take them out with a bristle brush dipped in clean water. If any part of the painting be too heavy, the same plan can be adopted, the unevenness being afterward filled in with the proper coloring.

BORDERS (COLORED PLATE NO. 2).

THESE ivy and convolvulus borders are fully described under the head of "China Painting." They may be used in many ways, however, on various materials.

THE ELEMENTS. (1) "EARTH."

THIS is the first of a series of four decorative panels by Ellen Welby, which can be utilized in many ways. They are of a suitable size for panels in a cupboard door. Enlarged somewhat and set in a framework of trailing vines, they would serve for four panels in a screen. Gilt leather or lacquered lincrusta would

make an excellent foundation. In this case the design should be carried out in oils, transparent colors being used except just on the lights, where the gold shining through them gives a peculiar richness. The robe should be white bound with deep red brown ribbons. The mantle draped around the robe and caught up on the shoulder may be a delicate lilac. Let the deep shadows be transparent; crimson lake, Antwerp blue and white will give the

flat tints, depending greatly for life and action on the spirited outlines.

This design could also be used for tapestry painting with good effect. Paint the flesh after directions given for "The Elements" by Boucher, completed in the December number. Following the scheme of color already suggested, shade the white robe with gray. For lilac, mix ultramarine and ponceau, adding a very little sanguine. The flowers are pale yellow; outline them with brown and yellow mixed. For the grapes, mix indigo, cochineal and ponceau; for the apples, yellow, ponceau, cochineal and a very little sanguine. The background may be tinted or the canvas may be left as it is—this is quite optional on wool canvas. If you are painting on silk, however, it is decidedly preferable not to tint the ground. Use Grénié's dyes and medium, being careful to fix them afterward by the steaming process which has been fully described.

THE SET OF NUT PLATES.

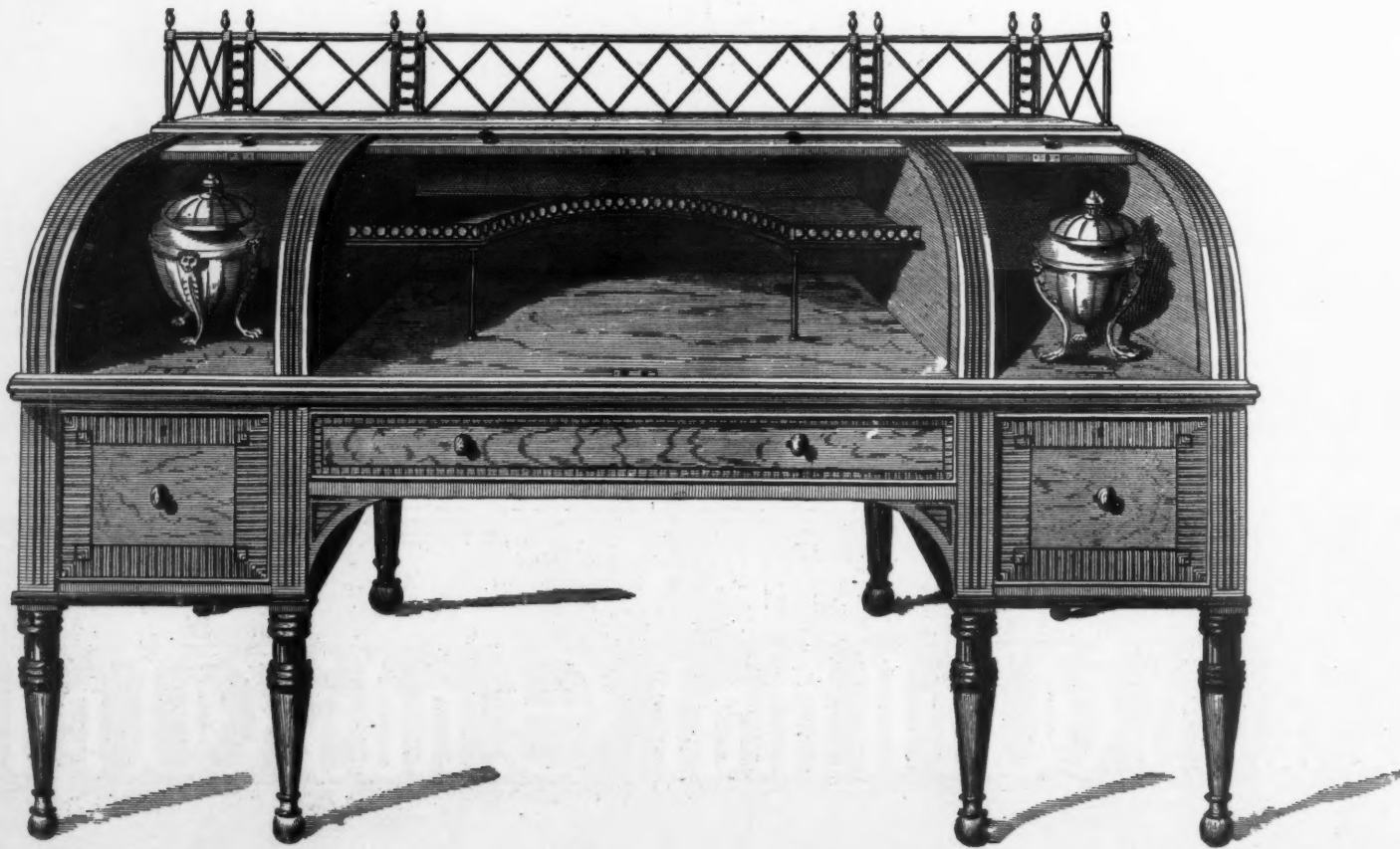
THE nut plate given this month is the fourth of the series. Paint the outside of the nuts with brown green, shaded with dark brown; the light edges with yellow brown; the inside with apple green. The stems are painted with yellow brown, shaded with dark brown. For the foliage, take apple green, brown green and shading green, introducing a little sepia in parts. Tint the under part of the plate with pale gray blue; for this take old tile blue and put it on thinly; fringe the edges with gold or a dark shade of old tile blue.

For the third of the series, which was published last month, and the description of which was accidentally omitted, take for the husks of the nuts yellow brown, to which add a touch of ivory yellow; put on a flat tint of this shade, afterward painting into it with sepia and dark brown, leaving the first tint for the high lights. For the foliage and stems, use the colors indicated above. Tint the under part of the plate with a delicate mauve and fringe the edges with gold or a rich purple, made by mixing purple No. 2 with a little ultramarine.

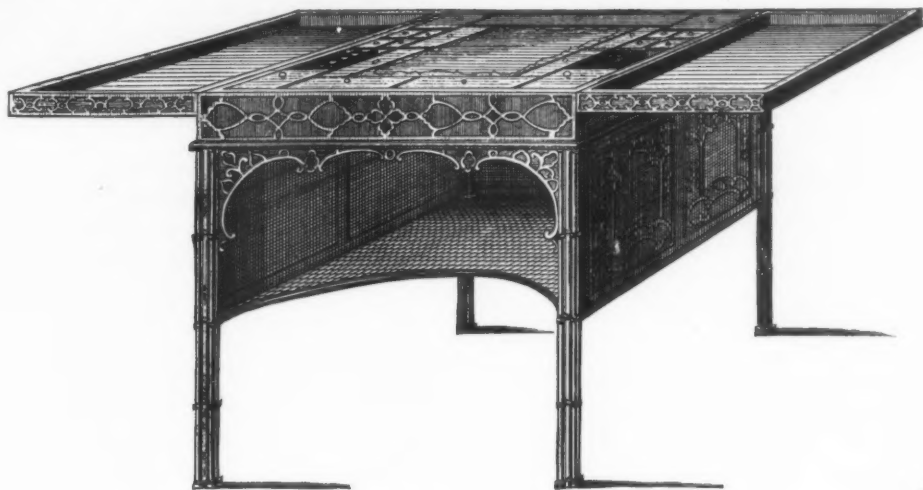
E., Hartford.—In transferring a painting to a new canvas, the operator begins by gluing with a specially prepared glue a sheet of paper over the painting. When it is dry, the canvas is taken from its stretcher and placed on a very level slab or table, the painting under. That done, he rubs off the roughness of the canvas lightly and carefully with a pumice stone; then he glues on a first, light canvas; next, another, heavier; the whole is, lastly, warmed to drive out all humidity.



OLD ENGLISH FURNITURE. PIER TABLE. DESIGNED BY SHERATON.



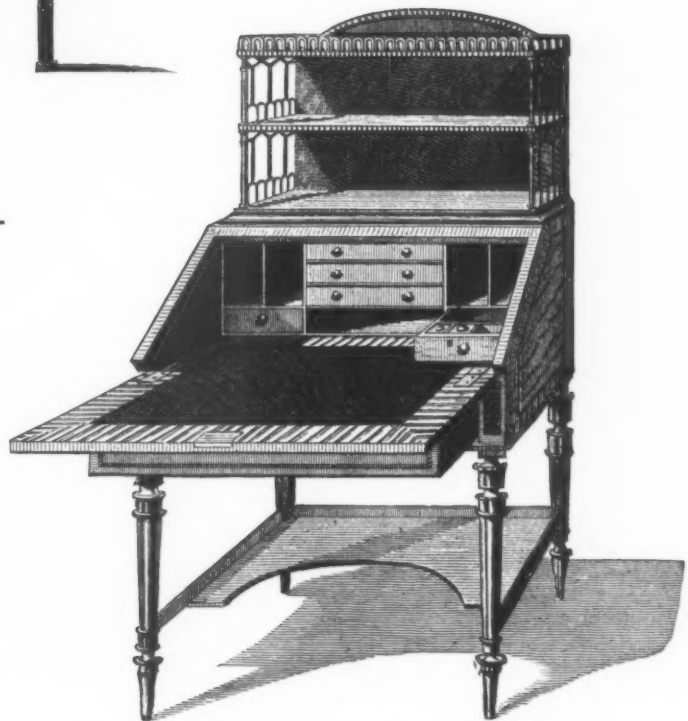
OLD ENGLISH FURNITURE. LIBRARY DESK WITH ROLLING COVER. DESIGNED BY SHERATON.



LADY'S DRESSING-TABLE. OLD ENGLISH DESIGN.



MOVABLE BOOK-CASE. OLD ENGLISH DESIGN.



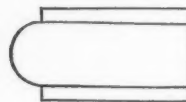
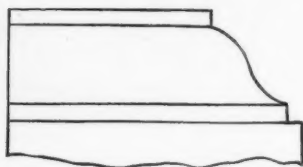
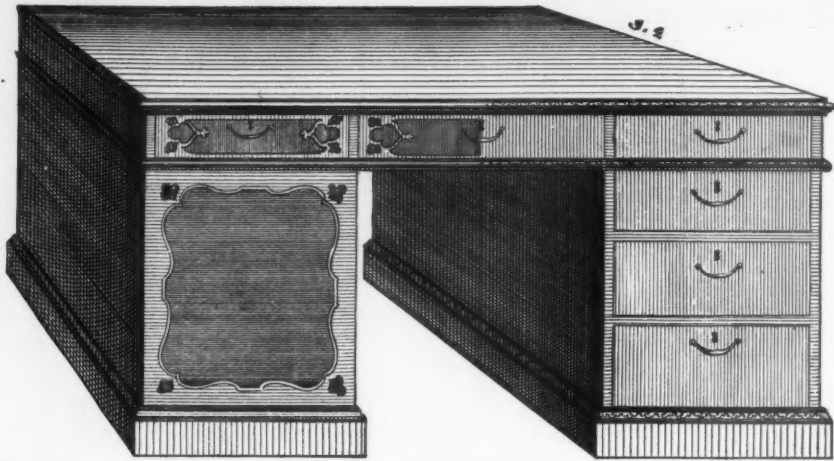
WRITING-DESK AND BOOK-SHELVES. OLD ENGLISH DESIGN.



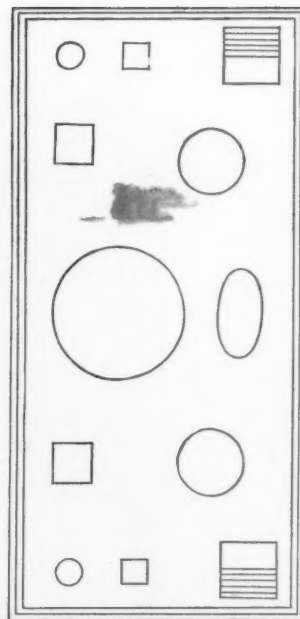
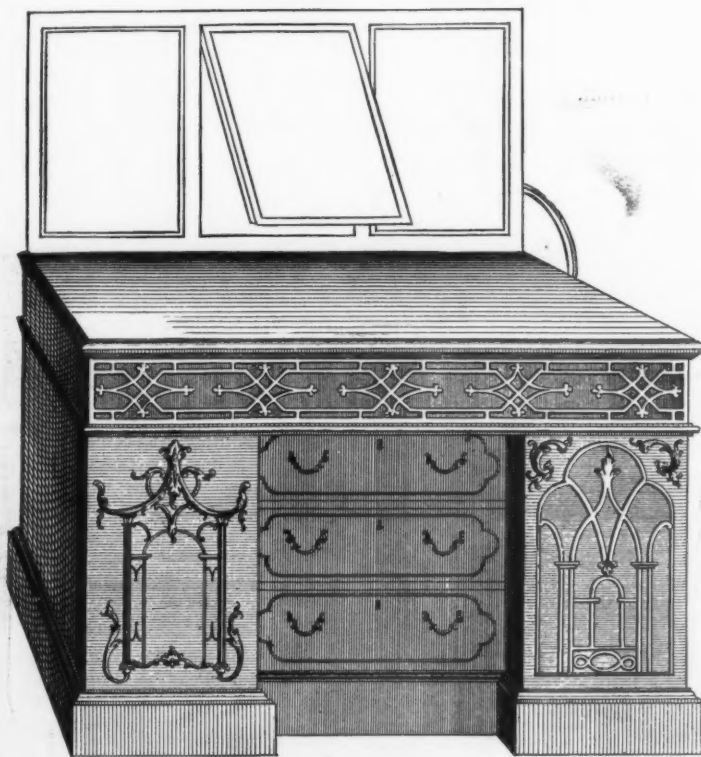
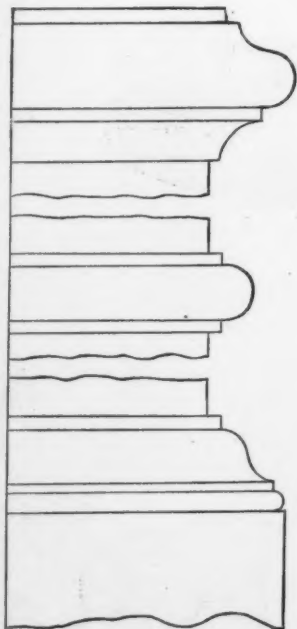
OLD ENGLISH SOFA-TABLE. AFTER A DESIGN BY SHERATON.



CARVED CAPITALS OF LEGS OF A SHER-
ATON LIBRARY-TABLE.



LIBRARY WRITING-TABLE. OLD ENGLISH DESIGN.

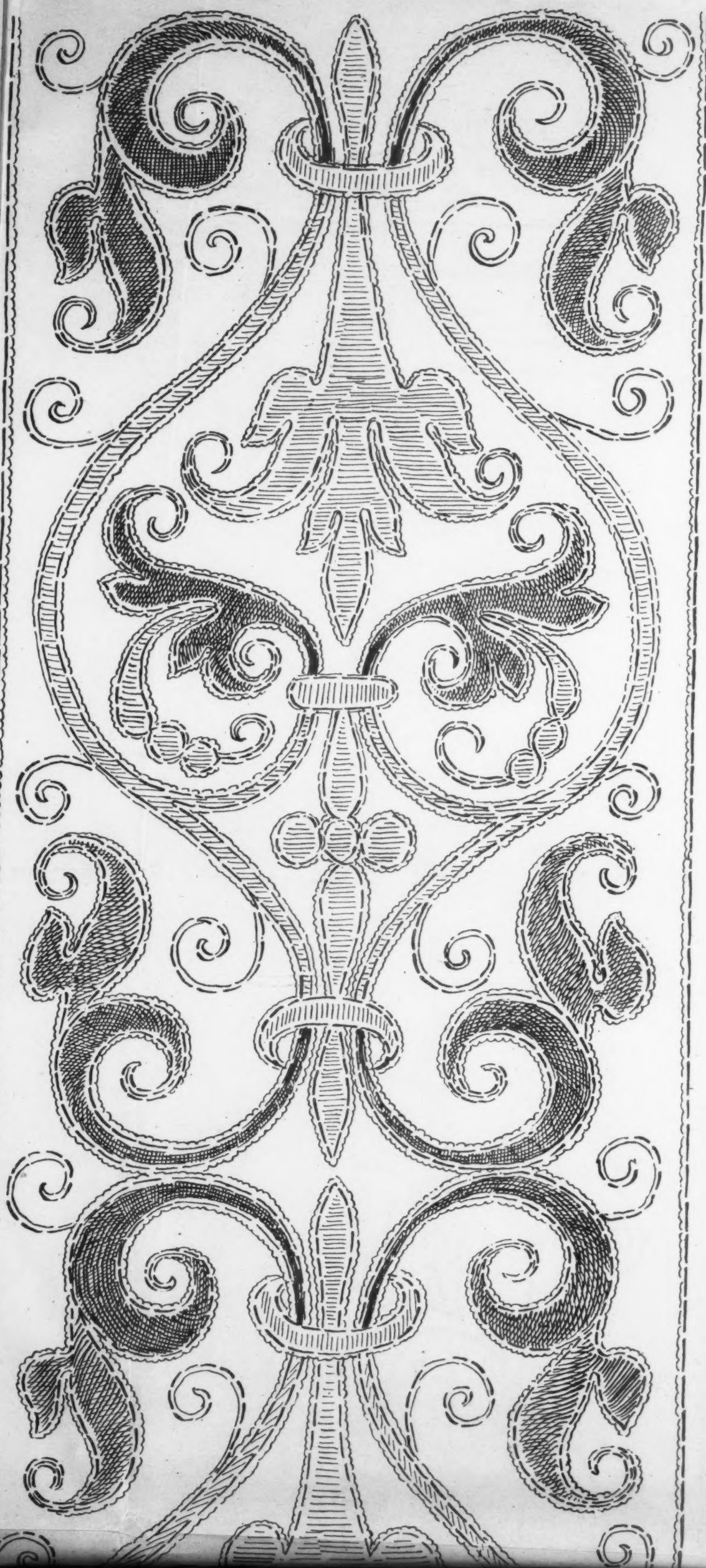


A GENTLEMAN'S BUREAU-DRESSING-TABLE WITH CUPBOARDS. OLD ENGLISH DESIGN.

THE TOP IS SECURED BY A QUADRANT; THE GLASS IN A FRAME. ON THE PLAN ARE SHOWN PLACES FOR BASIN, BOTTLES, RAZORS, BOXES, ETC.



PLATE 809.—SALAD SPOON. Carved Wood.



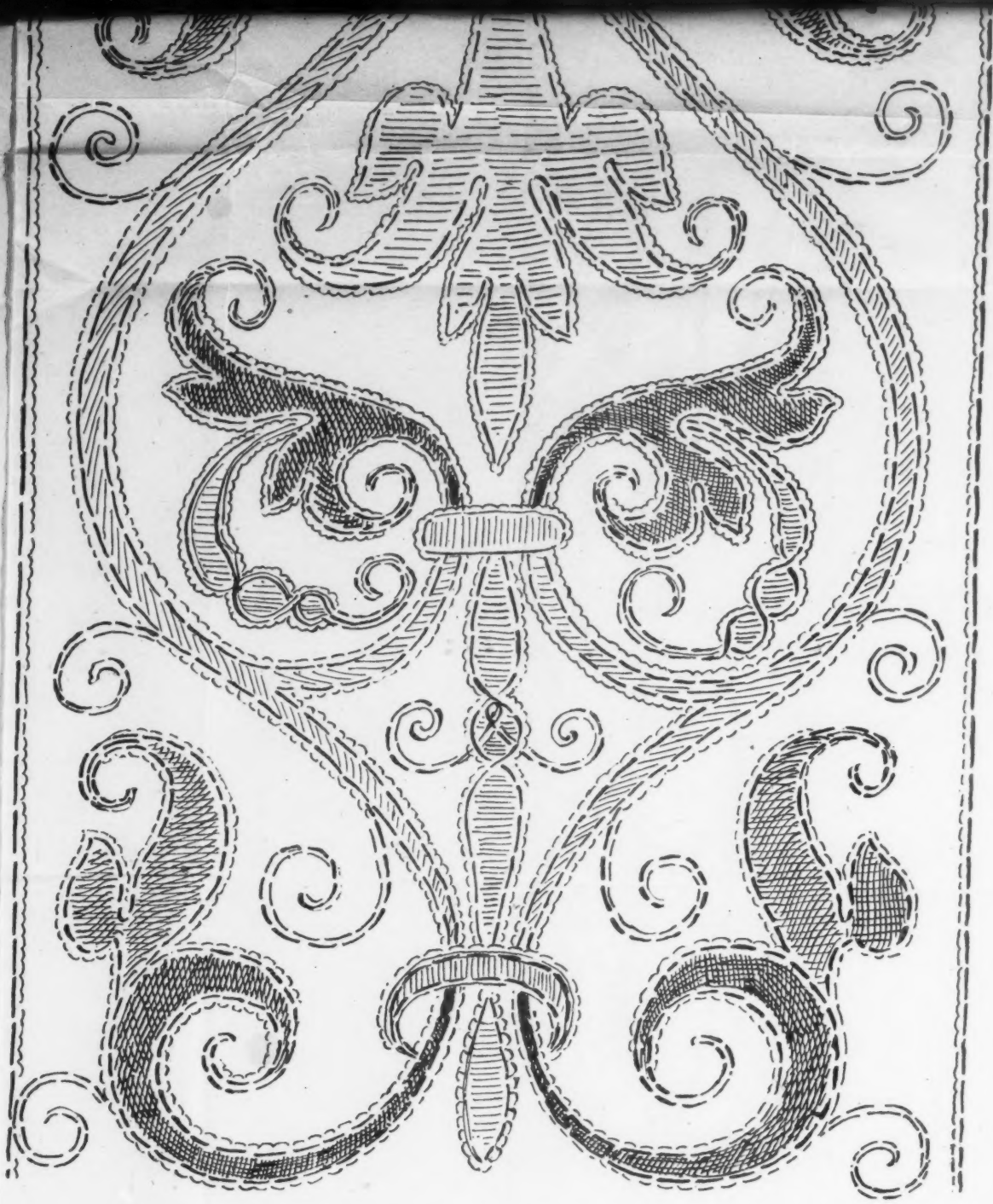


PLATE 810.—DESIGN FOR VELVET AND SATIN APPLIQUÉ EMBROIDERY.
FROM AN OLD ITALIAN MODEL.

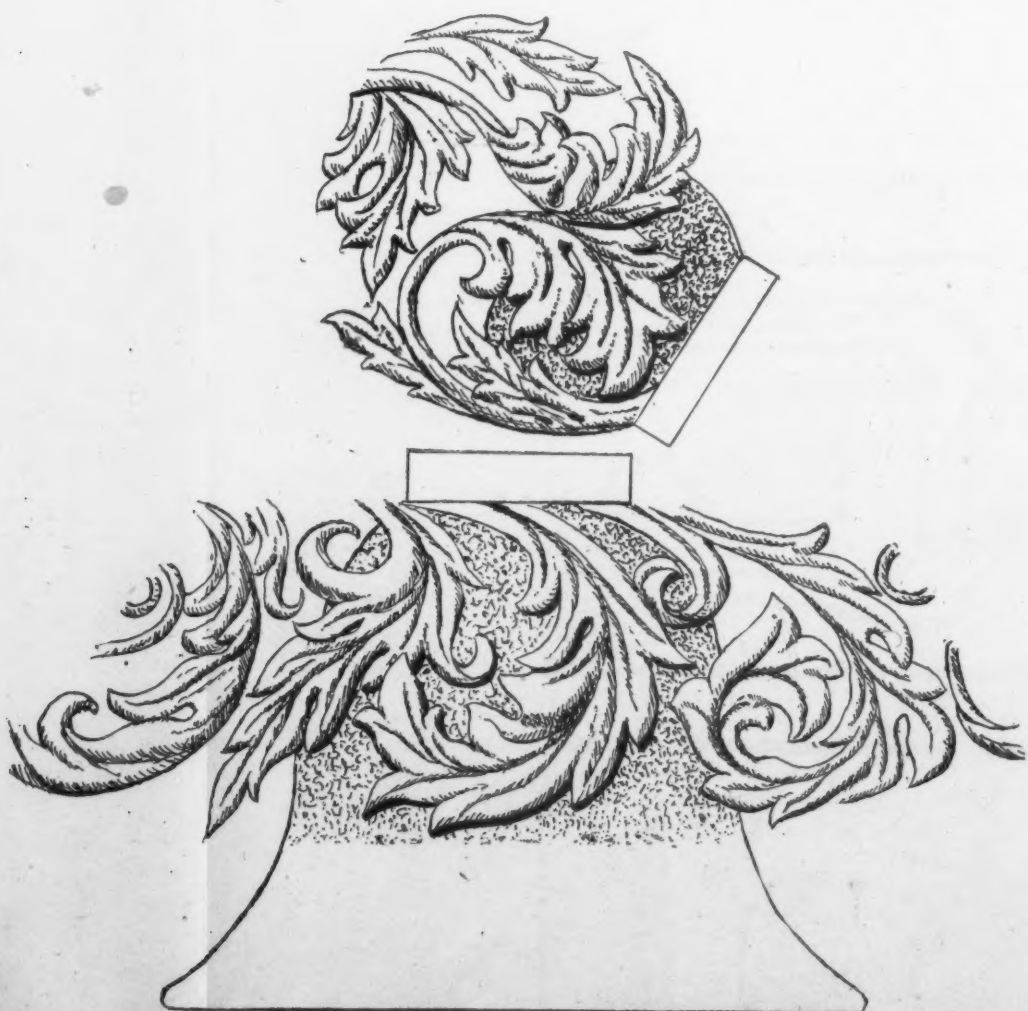


PLATE 811.—MUCILAGE POT IN HAMMERED BRASS.

Van der Poort

Supplement to The Art Amateur.

Vol. 22. No. 2. January, 1890.





PLATE 812.—THE ELEMENTS: (1) "EARTH." FIRST OF A SET OF FOUR PANELS.

BY ELLEN WELBY.

(For directions for treatment, see page 44.)



PLATE 813.—SALAD FORK. Carved Wood.



THE HAVEMEYER LIBRARY, now in the hands of Mr. J. W. Bouton, for sale, is one especially interesting to collectors of rare illustrated books and works on the graphic arts. Other books there are, showing a wide range of taste in reading and collecting in the former owner of the library. Most, however, would come within the province of a collector of artistic books. Of American publications, we may mention Henry L. Stephens's illustrated *Aesop's Fables*, the édition de luxe of *The American Art Review*, "Artistic Houses" and a large paper copy, bound by Mathews, of Bancroft's "History of the United States." A collection of reliques of Robert Burns, including original letters, songs and criticisms, published by Cromek, is enlarged by the insertion of many portraits, plates, autograph letters, original sketches by Stothard, is bound in dark blue by Rivière. Of Eugene Plon's "Recherches sur la vie de Benvenuto Cellini," illustrated by Le Rat, Baudray and other celebrated etchers, reproducing all existing works attributed to the great gold worker, there is a proof copy, with double impressions of the plates. The decorative works of Delacroix, Berain, Huet, Marillier, Prudhon, and other great French artists, engraved, some in colors, and published by Chesneau; Quantin's "Collection des Chefs-d'œuvres Antiques," with vignettes in gold and colors; Walter Crane's "First of May," an India proof copy; many Cruikshank books; Leonardo da Vinci's "Literary Works," comprising his writings on painting, sculpture and architecture, on geography, geology, philosophy, humorous and personal papers, in Italian and English, illustrated with autotypes, are among the books particularly interesting to artists and art lovers. Dibdin's bibliographical works, Diderot's catalogues, and many rare editions, will take the eye of the book-hunter. Audubon's "Birds," with autograph, and Gould's magnificent publications on Asiatic and Australian birds and mammals, all illustrated with splendid colored plates, will probably find their way into some public library or into the hands of some rich naturalist—if such a man there be. Finally, of the books that Mr. Lang signalizes as the greatest prizes for the book-lover—illuminated books of hours and missals—there are some uncommonly attractive examples.

NEEDLEWORK NOTES.

THERE is nothing especially new or striking in artistic needlework this season, and the favorite "cut work" and "drawn work" which date back to the sixteenth century still hold their own in the popular fancy. This kind of embroidery was introduced into France by Catharine de Medicis, who was herself a pupil of the nuns of Florence, and she taught it to Mary Queen of Scots, who beguiled with it many of the weary hours of her captivity. Drawn work is extremely fascinating, and after the threads are all pulled out and the work planned, the filling in of the pattern presents no difficulty. Butcher's linen is the material used for carving cloths, tray cloths, etc., and a fine quality of this may be bought for \$1 a yard. The centre piece for dinner tables continues to be a piece of linen from twenty to twenty-seven inches square, which is generally bordered with leaf forms cut out around the edge, and filled in with some of the various fancy stitches which have come to us from France and Germany, and which are now so popular. The work is often done in white silk floss, and occasionally a thread of Japanese gold outlines the whole with charming effect.

Tea cloths are still a decorative feature at afternoon receptions, and they may be bought already hemstitched and stamped at prices varying from \$3 to \$5 each. These are very simple in design, however, and are not to be compared with the elaborate ones seen in many drawing-rooms.

Some new sofa pillows are made of a coarse soft huckaback, which is an excellent medium for darning, the needle only requiring to be slipped through the raised figures, the thread being thus kept perfectly straight. A large and bold conventional design is first stamped upon the cloth, and then outlined in the popular "long" and "short" stitches, which are a sort of compromise between plain outlining and solid embroidery. In a pillow lately seen, the design was done in white and the darning in pale blue floss silk. Blue silk covered the underside of the cushion, heavy cords finished the edges and thick tassels of blue and white were knotted at the corners. Yellow or orange colored silks are very effective used on this material, and where an inexpensive cushion which is to be laundered is desired, crewels might take the place of the silk floss.

Some new photograph frames, designed to hold a single picture, are in the shape of a clover leaf, and are made of white linen, which has a cluster of field flowers painted upon it. They are especially intended for the boudoir, and are extremely dainty.

Small pillow sachets of sheer white linen, filled with dried lavender flowers, and embroidered with the flower and leaf of the plant in lavender-colored silks, are intended for the linen closet. They are fringed at the ends, and are about ten inches long and four and one half inches wide. When orris powder is used, the long arrow-shaped leaves of the orris plant, done in delicate greens, is the design employed. In each case the work is in simple outline.

One of the stitches used for embroidering the leaf forms which are outlined on table covers, tray cloths, etc., is sometimes called "Honey-comb stitch," from its resemblance to the cells of a honey-comb. It looks difficult, but is in reality very simple, all the art required being to keep the stitches even and of the same size. A row of button-holing is first worked, with the stitches about one eighth of an inch apart. The thread is then broken off or slipped on the underside back to the beginning of the work, and another row of button-holing worked one eighth of an inch below the upper one, the needle this time being inserted in the middle of the loop above. This is repeated until the leaf form is filled in, producing a web-like effect, which is very showy, this stitch being on that account especially suitable for filling in. A centre piece or "centre table," as this cloth is sometimes called, which was re-

cently used at a luncheon in which the decorations were all in green and white, had a border of grape leaves outlined with cord-work and cut out around the edge. Each leaf was filled in with the honey-comb stitch done in delicate greens. Yellow silks are sometimes used to embroider "centre tables," but for most occasions white is preferable.

New Publications.

ART.

THE CENTURY MAGAZINE for May to October, 1889, is before us in its well-known yellow-bronze binding. It is scarcely necessary to say that The Century continues to be that one of the illustrated monthlies which gives most space and attention to matters of art. In the present volume there are Mr. Stillman's interesting articles on "The Italian Old Masters," which include notes about Orcagna, Masaccio, Fra Angelico and Filippo Lippi. Mr. Theodore Ware's article, "An American Artist in Japan," is very readable and instructive. The illustrations and text of Mr. De Kay's archaeological articles on "Ancient Ireland" add much to our information on a fascinating subject. We hope to see the subject continued and these papers ultimately collected in book form. Mr. Wyatt Eaton's "Recollections of Jean François Millet," with the excellent portrait by the author, and reproductions of some of Millet's drawings; Mr. Edward L. Wilson's views of scenery "Round about Jerusalem"; Mrs. Van Rensselaer's critical article on Corot, excellently illustrated. The papers on "Wood Engraving," that on "The Pharaoh of the Exodus" and Mary Hallock Foote's series of "Pictures of the Far West" fully bear out our assertion and maintain the high reputation of the magazine.

THE MANUAL OF ANCIENT SCULPTURE of M. Pierre Paris, translated by Jane E. Harrison, is a readable and, in most respects, trustworthy guide to the study of ancient Egyptian, Chaldean, Assyrian and Greek sculpture. The many excellent drawings of the original have been reproduced, and some new ones added. Slight, but not unimportant additions have also been made to the text, especially in the Egyptian section. The recent discoveries by the American School of Archaeology at Dionuso, near Athens, are noticed, and, in general, the work has been edited with exemplary care and intelligence. The serious mistake committed by M. Paris in accepting without question the so-called statue of "The Priest with the Dove," otherwise known as "The Bearded Venus" in our New York museum, is not corrected; and we have noticed a few smaller mistakes, such as the misprint of "Sensitive" for Shemitic on page 75. (J. B. Lippincott & Co.)

THE STORY OF MUSIC, by W. J. Henderson, begins with a short account of the Ambrosian and Gregorian chants in which have been preserved something of the antique choral music of the Greeks and Asiatics. The beginning of modern harmony is put at about 895 A.D., and from this date down a full though succinct account of all the great improvements in modern music is given. The story ends with the production of Verdi's "Otello," after giving a sympathetic account of the work of Wagner, Chopin and Berlioz. (Longmans, Green & Co.)

PRÆTERITA has reached chapter four of volume three, and the date of the death of Mr. Ruskin's father, and the introduction into his household of his cousin Joan. Some of Joan's journal is given, and it is bright and amusing. We have before given our opinion that "Præterita" is destined to rank as one of the best of autobiographies. Its devious progress and its lingering over early scenes are, to our mind, capital merits. (John Wiley & Sons.)

THE QUEEN OF THE ADRIATIC, a series of excellent colored photographic illustrations of Venetian architecture, already noticed by us, is issued as a Christmas publication, with careful descriptive letter-press and extra illustrations set up with the type. It comes in two forms, in an illuminated paper cover and in a permanent embossed and gilt canvas cover. No more acceptable memento of travel, and few better substitutes for it, are to be found. St. Mark's Cathedral, the Campanile, the Bridge of Sighs are a few of the subjects illustrated and described. (Frederick A. Stokes & Bro.)

PERSONAL AND HISTORICAL.

A COLLECTION OF LETTERS OF DICKENS from 1833 to 1870, selected from the volumes published about ten years ago by his daughter and sister-in-law, will be acceptable to many admirers of the great novelist who cannot afford space to the three original volumes. The selection seems to have been wisely made, so as to include nearly everything that would specially strike one on reading through the larger collection. We do not, however, think it wise to curtail letters. Those given should, we think, be given in full. Some of these refer to Dickens's work, such as "The Christmas Carol," a letter to Professor Felton exulting in the success of the book, and referring to Prescott, Sumner and Longfellow. The reader is apt to wish that the publisher had not cut such a letter as this. There is a useful index, a portrait of Dickens on the title-page and a fac-simile of his handwriting. (Charles Scribner's Sons.)

ENGLISH LANDS, LETTERS AND KINGS, by Donald G. Mitchell, takes the reader over many hundred years of British and English history and legend. King Alfred and the early invaders are discussed in the first chapter. Geoffrey of Monmouth to King John, with an account of the rise of the Arthurian romances, the mixed language from which modern English has sprung and some notion of the religious and social life of the

time, takes up the second. Roger Bacon, Langland, Wycliff and Chaucer make the third, and other chapters deal with the French wars and the ballad makers, the Reformation period and the psalm-writers and Elizabethan England, the last division getting three whole chapters. Extracts are given, but this is by no means a book of extracts. Mr. Mitchell's scholarly and appreciative criticism, and a thread of narrative and description running through it make it a book unique in its kind. (Charles Scribner's Sons.)

MEMORIES OF FIFTY YEARS, by Lester Wallack, with an introduction by Lawrence Hutton and portraits of the author and many of his friends, makes a notable addition to the literature of the stage. The list of illustrations, alone, should tempt many an old playgoer. Here are speaking likenesses of G. V. Brooke, Charles J. Mathews, A. H. Davenport, Charlotte Cushman, Dion Boucicault, Douglas Jerrold, William E. Barton, Macready, Bulwer-Lytton and scores of other worthies, and pictures of Wallack's several theatres, from Broome Street to Thirtieth Street. The text, written in the first person, is chatty and anecdotal. An index, a list of characters played by Mr. Wallack and a reprint of the bill of the play on the occasion of the opening of the old Broadway Theatre help to make this a most satisfactory souvenir of the actor who did so much for intellectual amusement in New York. (Charles Scribner's Sons.)

MR. CABLE'S STRANGE TRUE STORIES OF LOUISIANA will probably, as years roll by, become the most popular of his books. As Mr. Cable says in his introduction, "true stories are not often good art." But these are. He gives an account of his documents, photographs them, indeed, for illustrations and tells how he came by them. One is in part a transcript from a law report. Another is a Creole maiden's manuscript account of the voyage of her grandmother. Others are old newspaper articles and old letters translated by Mr. Cable. They recount a series of occurrences at least as important historically as those which certain members of New England Tory families deluge us with, and, humanly and artistically speaking, far more interesting. Mr. Cable has done a good work for our literature and for his own fame in bringing them to light. (Charles Scribner's Sons.)

THE HISTORY OF THE UNITED STATES OF AMERICA DURING THE FIRST ADMINISTRATION OF THOMAS JEFFERSON, by Henry Adams, gives in two handy volumes a comprehensive account of the growth of the country and its institutions during that important period. The establishment of the judiciary, the quarrel with France, the erection of Ohio into a State, the acquisition of Louisiana are among the important matters treated of in Mr. Adams's clear and flowing style. There is an excellent colored map of the West Florida and Louisiana coast line, and a very useful index. (Charles Scribner's Sons.)

A SUMMER IN A CAÑON, by Kate Douglass Wiggin, is an agreeable account of the adventures of a camping-out party in Las Flores Cañon. The party includes Miss Polly Oliver and Master Jack Howard, who may be styled Prince and Princess of Mischief; a Mexican, Pancho, and a "Chinee," Hop Yet; a Camp poetess, Bell Winship, and a few other young people, with Dr. Paul Winship and Mrs. Winship to see after them. They have a very good time in the Cañon; Polly's birthday is celebrated with great glee, and before breaking camp, the reader is treated to camp-fire stories about "Valerio; or, the Mysterious Mountain Cave;" about Hernando de Grijalva and his golden island, and "Juan de Dios and his Coal-black Charger." It ends up in splendid style, with a Mexican "danza," of which we wish we could reproduce the words and music. (Houghton, Mifflin & Co.)

POETRY.

LYRA ELEGANTIARUM, Mr. Frederick Locker's compilation of Vers de Société, first published, we believe, about twenty-five years ago by Moxon at Oxford, has become so popular that a copy of the original edition is now highly valued. We are glad to see that a cheap edition has been brought out by Frederick A. Stokes & Bro.; it is a pretty book, although by no means as handsome as the Oxford edition. Neatly bound—for it should not be allowed to remain in paper covers—it will make an acceptable present to any lady, young or old.

ANOTHER book very suitable for the same purpose is Owen Meredith's LUCILLE, illustrated by Frank M. Gregory, and issued by the same firm. The illustrations are clever India-ink sketches, photographically reproduced in tones and picturesquely inserted in the text. The typography is very neat, the paper smooth and luxurious, as is required for the printing of such illustrations. (Stokes.)

BETWEEN TIMES, Walter Learned's book of verses, "The Wayside Well," "To a Fire-Fly," "The Dead Rose Tree," and others, is got out in similar style to "Lyra Elegantiarum," except that it makes a somewhat smaller book, and has a dance of cupids in gold on the paper cover. (Stokes.)

FICTION.

A GIRL GRADUATE, by Celia Parker Wooley, tells of the experiences in school and out of a girl of the period who is a credit to the period. Laura Danvers begins life with little tact, but with a good fund of honesty. She studies medicine, has her spell of romance, and is absorbed in daughterly cares for her mother when the novel closes with a shower of rice over one of her old-time playmates. (Houghton, Mifflin & Co.)

STANDISH OF STANDISH recounts in the form of fiction some of the adventures of the redoubtable Miles Standish of Longfellow's poem, and of New England legend and history.

It is by Jane G. Austin. The humors of the first Thanksgiving dinner are related with as much gusto as if the authoress had helped to eat the turkey stuffed with beech-nuts, and Witwamat, Peck-suot and the other Indians introduced in the tale are idealized—but not in Cooper's fashion—until they become worthy to fall by Standish's steel. (Houghton, Mifflin & Co.)

CHARACTER AND COMMENT. Selected from the novels of W. D. Howells, by Minnie Macoun. For those admirers of Mr. Howells who like to have the wit and wisdom of their favorite authors neatly labelled and assorted, conveniently accessible, this little volume will probably possess the necessary requisites to popularity. The novels from which the selections have been made we shall not now criticise; they are already too familiar to the public for this to be necessary, and Mr. Howells's place in the public favor is too securely established to make the task of seeking to depose him from it, were we disposed to attempt it, other than an ungrateful one. Whatever may be this author's limitations, it must be conceded that he has a larger share of that practical wisdom, based upon observation and sound common sense, which is best appreciated, as it is best understood, by the average reader, and that he knows how to give it expression, if not always in the purest English, generally in language pleasing to the popular ear. (Houghton, Mifflin & Co.)

THE MEMOIRS OF A MILLIONAIRE, by Lucia True Ames, offers many suggestions, some of them practical, some of them otherwise, as to the best methods of improving the social and moral condition of the poor. The heroine has been left a fortune of many millions by a man who had been in love with her, and whom she had come near loving well enough to marry, and she determines to devote these millions and her own time henceforward to philanthropic work. While she is yet in the beginning of her labors, however, she meets with an accident in a journey by rail, is rescued from impending death by Ralph Everett, the only man for whom she had ever felt genuine love, and whom she has supposed to be married; is carried to his house, where the attending physician soon declares her recovery impossible, marries Everett informally, in this persuasion, he believing her to be as poor as himself; recovers, notwithstanding the doctor's dictum, and begins at once to form new plans for future labors. Meantime, however, she sets sail with her husband for the West Indies, and the vessel, with all on board, is lost in mid-ocean. This is an abrupt ending to the slender thread of the story, and an unsatisfactory one to the humanitarian schemes of the heroine. It would have been interesting to know what Mr. Dunreath's millions, in the hands of a philanthropist with the advanced views of Mildred Brewster and her unselfish nature, would have accomplished. (Houghton, Mifflin & Co.)

BOOKS FOR CHILDREN.

CHILDREN'S STORIES IN ENGLISH LITERATURE, by Henrietta Christian Wright, is an excellent idea imperfectly carried out. Mrs. Wright, with the laudable purpose of beginning with the beginning, introduces stories which are not English at all—namely, some of the ancient Cymric and Gaelic romances, which she classes together as British, much as if one should confound the German and Scandinavian literatures and dub them both "Dutch." Her material for this chapter seems to have been derived from Matthew Arnold, whom she has apparently read to little profit. Of the later stories, those of King Arthur and Robin Hood, and those from Chaucer and "The Fairy Queen" are the most interesting; but the book suffers in all its parts from the attempt to compress so much into so small a space. (Charles Scribner's Sons.)

BABES OF THE NATIONS, new verses by Edith M. Thomas, have illustrations in colors after water-color drawings by Maud Humphrey. These illustrations are very pretty, though a little bit edgy. Our own experience in this line tells us that it is hard to induce lithographers, when copying water-colors, to refrain from putting a hard outline to every tint. "One, Two, Three, Four" is another book of baby pictures by Miss Humphrey, illustrating verses by Helen Gray Cone, to which the same remark applies. Thus it seems to us that the little boy with the "fairy wine-skins"—that is to say, grapes, would be much improved if some at least of the outlines were softened off into the background. At present he looks cut out. The drawings are otherwise so good that it is doubly a pity that so obvious a fault was not remedied while the lithographic work was in progress. (Frederick A. Stokes & Bro.)

ST. NICHOLAS from November, 1888, to October, 1889, in its two red and gold bound volumes, will make the happiness of many a family. There are in it babies of all sorts and sizes, of many climes and of many times. We have pictures and stories of the Misses Hardwick, who were sixteen in the year 1781, and who had much ado about the rents in their "grand-papa's coat." A modern miss of the same age sends as herself excuses for not writing a letter, a series of sketches of herself rolling paste, sewing some mysterious garment, pounding a piano and carrying spade and rake in the garden. She evidently wishes "The Letter Box" to think she is very busy. We are shown all about modern harbor defences of earth, iron and wood, such as we should have, but have not; also about "Noted Dogs," "La Tour d'Auvergne" and "The Bells of St. Anne," and shown how a battle is sketched and how "Mother Hubbard" looks on a Japanese background. In spite of much commendable competition, St. Nicholas remains unsurpassed as the magazine for youths. (The Century Co.)

BETTY LEICESTER, a Story for Girls, by Sarah Orne Jewett, gives an account of a summer spent by the heroine, a girl of fifteen, at her Aunt Barbara's house in Tidestead, her father, a naturalist and a scholar, being meantime absent in Alaska, in search of specimens. The doings of the Sin Book Club and the Out-of-Door Club, and Betty's conversations with various persons, young and old, at Tidestead, interspersed with such moral reflections as are suggested by the incidents of the story, are all related with an evident desire, on the part of the author, to benefit her youthful readers. The interest of the story throughout is of the mildest, an excursion on the Starlight, toward the end, when Mr. Leicester joins Betty at Tidestead, being one of its most exciting episodes. (Houghton, Mifflin & Co.)

MINOR HOLIDAY PUBLICATIONS.

THE RAINBOW CALENDAR, compiled by Kate Sanborn, is the newest thing out in the way of a calendar, and is not to be spoken of in the same breath with the ordinary flimsy Christmas trifle. It has a page for each day of the year, as is usual, and on each page selections grave and gay and more or less appropriate, as is also customary; but the novelty is that the 365 pages are well printed on good white paper and substantially bound into a pretty book to serve for all years to come. The idea commends itself at once, and the book has only to be seen to be appreciated. (Houghton, Mifflin & Co.)

A CALENDAR in book form, from L. Prang & Co., with the appropriate sign of the Zodiac facing each month, is in imitation of the old color block printing, and is curious and artistic. Another, in a very pretty little design in violets to

fasten against a wall or the desk, might fitly find a place in the boudoir. A "Washington Calendar" and a "New York Calendar," while possessing a local interest on account of the buildings represented, are, as to the drawings—coarsely done in pen and ink—scarcely above the level of newspaper illustrations.

THE CALENDAR OF THE SEASONS, by Maud Humphrey, contains four colored drawings of children in seasonable costume for Winter, Spring, Summer and Autumn, following the natural progression. Winter is a boy in pea-jacket, Carlist cap and leather mittens. He stands between January, February and March. Spring is a baby with a daisy chain, and Summer a little girl in a corn-field. **THE CALENDAR OF THE NATIONS** has a design for each month by Miss Humphreys, of children from Russia, Italy, Ashango-land and all over creation. And **THE SUNTER CALENDAR OF THE MONTHS**, by Mrs. J. Pauline Sunter, has a dozen other assorted babies scraping acquaintance, now with a pug-dog and again with a sparrow, perched on a rock or planked on the grass or dabbling in shallow water or toddling through the snow. (Frederick A. Stokes & Bro.)

PRANG'S CHRISTMAS PUBLICATIONS include several attractive-looking booklets, among which "Notes from Mendelssohn" is especially worthy of mention. This is a prettily bound volume, of oblong form, containing the "Open Air Songs," with appropriate illustrations in colors by Louis K. Harlow, and a few bars of the melody printed at the head of each song. The words themselves are full of charm, and the illustrations are, on the whole, beautiful and suggestive. "Haunts of Holmes" is a smaller volume, also oblong in form, consisting of scenes connected with the life of the poet, with apposite quotations appended, alternating with extracts from his works. The illustrations are also by Mr. Harlow. In "Good Luck," a pamphlet of oblong shape, with a fancifully decorated cover, the text and the illustrations (by Louis K. Harlow and F. Schuyler Matthews) are so intermixed as to present to the eye a somewhat confused appearance. Exceptions to this are a design of the crescent moon in gold on a warm gray background, and one of a four-leaved clover on a delicate green background, in both of which the effect is harmonious. "A Summer Day," by Margaret Deland, with illustrations by Harlow, offers nothing specially noticeable.

While few of Prang's new Christmas cards have features distinctively characteristic of the season, most of them are agreeable in design, and all are beautifully printed. "The Prize Babies' Walking Match," by Ida Waugh, showing half a dozen little ones, each supported by its nurse, making their first essays in pedestrianism, will be especially popular with mamma. A card with a cluster of red and white geraniums on an olive green background is rich in color and generally effective. A large oblong card giving a symbolic treatment of the children's Red Letter Days is prettily composed and good in color.

THE STAR-SPANGLED BANNER is profusely illustrated with American landscape views in colors and in monochrome. There are views from Mackinac, West Point, Newport, the Catskills, Niagara, the Yosemite and every famous view place in the Union. Francis Scott Key's poem is printed among them with the music. **MY COUNTRY, 'TIS OF THEE** is issued in similar style. (Frederick A. Stokes & Bro.)

A LOT of pretty little vignettes in tints, of landscapes, and children, with verses as light and as pretty, are designed and written by J. Pauline Sunter as a substitute for the usual New Year's card, and are published by Lee & Shepard with a calendar in the same style, printed in brown, pink and turquoise, which begins with a "Hurrah for the New Year," and contains such timely admonitions as "Come in Out of the Rain," illustrated by a little boy under a dripping umbrella, and fancies like that of the robins singing "Thanksgiving Day in the Morning" and the fluttering swallows in September who "Think of Going South Soon." The oblong slips are chained together with white metal and tied with white satin bows and put up in dainty white boxes. Christmas has not been forgotten, for a third set of cards, by Miss Sunter, has the usual good wishes and selections from Tennyson and Prescott, with pictures of angels, robins and pug-dogs.

MISCELLANEOUS.

CARDS, THEIR SIGNIFICANCE AND PROPER USES, is a complete and thoroughly trustworthy guide to the etiquette of the visiting card, brought down to date. (F. A. Stokes & Bro.)

BACKGAMMON AND DRAUGHTS tells of the origin of the game of backgammon, and gives hints from Hoyle and full instructions for playing it. Draughts, or "checkers," are still more fully described after Pardon and Anderson, in nine chapters, in which the theory and practice of the game are developed with the aid of diagrams. (F. A. Stokes & Bro.)

COAL AND THE COAL MINES, by Homer Greene, is the latest issue of the admirable Riverside Library for Young People. The geology of the coal formation, the history of the introduction of anthracite coal into general use, the plan and mode of working of a coal mine, the dangers and difficulties under which the work is done are described in an easy, familiar style, but clearly and accurately. The book is well illustrated with diagrams, plans, maps and phototype views. (Houghton, Mifflin & Co.)

BUREAU OF CRITICISM AND INFORMATION.

The Art Amateur has decided, in response to urgent demands from many subscribers, to establish a department where drawings, paintings and other works of art will be received for criticism. A moderate fee will be charged, for which a personal letter—not a circular—will be sent, answering questions in detail, giving criticism, instructions or advice, as may be required, in regard to the special subject in hand.

It is the intention of The Art Amateur to make this department a trustworthy bureau of expert criticism, and so supply a long-felt want, as there is now no one place in this country where disinterested expert opinion can be had on all subjects pertaining to art.

Amateurs' and artists' work will be received for criticism, from the simplest sketches or designs up to finished paintings in oil, water-colors and pastel. Old and new paintings, and objects of art of all kinds will be not only criticised, but classified and valued, if desired, at current market prices.

SCALE OF CHARGES:

Price for criticism of single drawings.....	\$3.00
For each additional one in the same lot.....	1.00
Price for criticism of single painting (either oil or water-colors).....	4.00
Each additional painting in the same lot.....	1.00
N.B.—No more than six paintings are to be sent at one time.	

All risks must be assumed and all transportation charges must be paid by the senders.

All fees must be paid in advance.

More complete details as to the fees for opinions regarding old and modern paintings and other objects of art will be given upon application to the editor of The Art Amateur. In writing, a stamp should be enclosed.

Correspondence.

NOTICE TO TRANSIENT READERS.

Readers of The Art Amateur who buy the magazine from month to month of newsdealers, instead of forwarding their subscriptions by the year, are particularly requested to send AT ONCE their names and addresses to the publisher, so that he may mail to them, for their information and advantage, such circulars as are sent to regular subscribers.

MAGAZINE ILLUSTRATING.

MRS. JAMES H. W., Des Moines, Ia., asks us to say (1) who we consider the best book and magazine illustrators of the day; (2) what is the most reliable book on the subject of illustrating, and intimates a willingness to pay for the information. We do not charge correspondents for answers to questions of this nature. We consider that among living American illustrators the safest for a beginner to study are Mr. Sandham and Mrs. Mary Hallock Foote for wash and gouache drawings; Mr. Abbey and Mr. Reinhart for pen and ink. A very different sort of pen-and-ink work may be studied to advantage in English periodicals, such as The Hobby Horse and The English Illustrated Magazine. The black and white effects of Herbert Horne and the outline work of Walter Crane are particularly good. Linley Sandborne and others in Punch are also worth studying. In France, Myrbach and Rossi are the illustrators of the day. The former is the better of the two. He works mostly in gouache for reproduction by photo-engraving in tones. Mr. Pennell's new book on "Pen and Ink Work," published by Macmillan & Co., covers that subject in all its parts, giving many examples of recent work and clear instructions about technical matters. It is very costly, though. Mr. Hamerton's "Graphic Arts" is also a useful volume. It can be procured from J. W. Bouton, in New York, and through any considerable book-dealer. The profusely illustrated articles by Professor Knauff on "Pen Drawing for Photo-Engraving" will be published in book form as soon as completed.

F. D. M., Chicago.—See our answers to S. F., Boston, S. E., Troy, and others in the December number. Pen-drawings for reproduction by the photo-engraving processes range in value from say \$10 to \$100 a page of the size of The Art Amateur, according to the skill and reputation of the artist and the character of the work. Carefully shaded drawings, of course, as a rule, are worth more than mere sketches or outline work. Only experienced draughtsmen, however, have any chance for employment on a first-class publication. As in all other occupations calling for special knowledge, a learner cannot reasonably expect to be paid for doing poorly what others make a speciality of doing well.

TO PAINT PLASTER CASTS.

A. J. W., Jefferson Co., Pa.—First rub down carefully with a little fine sand-paper the raised lines that show where the cast is joined; then see that the piece to be painted is free from dust. Having obtained some boiled linseed-oil of good quality, apply it with a paint brush to every part of the cast. The oil will probably be almost as thick as a jelly; if so, warm it, and it will become sufficiently liquid for use. When the oil has soaked in and become dry put on one coat after another until the plaster will absorb no more, then let the work stand for some hours until quite hardened. It is surprising how much oil the plaster will absorb, although some parts are more porous than others, which causes an unequal discoloration; but this is of no consequence. When dry, proceed to paint thinly with any desired shade, mixing turpentine and a little drying oil with the colors selected. About three coats of paint will be necessary, each coat being allowed to dry thoroughly before the next application. The first coat will barely hide the oil stains, the second should make the work look even and the third and last should impart to it richness, solidity and smoothness. Success greatly depends on painting with the color sufficiently thin; if it be too thick, a patchy, uneven surface will be the result, and, worse still, all the delicacies of modelling will be lost. The paint should be no thicker than thin cream. Plaster casts can be made to look exactly like terra-cotta if skillfully treated in the manner described; any shade selected can be matched. When once a cast has been properly manipulated in the manner indicated, it may be washed with impunity.

WOOD-CARVING.

SIR: I wish to obtain guidance and advice in a matter concerning wood-carving, but am uncertain whether my application would come within the scope of your Bureau of Art Information or not. I would say that my position is that of an invalid attempting to practice wood-carving without a knowledge of drawing or the help of a teacher. I should like to submit a specimen of my work for judgment and receive an expert's conscientious opinion as to whether it would be worth my while to go on with the help of a teacher, with a view to future remuneration. If what I desire comes within the scope of your intention, will you kindly send me a circular, stating fees, etc.? N. D. W.

If you desire to send us a specimen of your work, we will give you a detailed criticism of it, with suggestions in regard to how it may be improved, together with our opinion as to your probable success as a wood-carver. Our fee for such criticism is \$3.

CHINA PAINTING QUERIES.

I. L. W., Danbury, Conn.—Dresden colors for flesh painting on china are recommended, for the reason that they lend themselves more readily to producing pure and delicate flesh tints than any others. As they can be used in conjunction with the Lacroix colors, it would seem advisable for those who wish to do finished work in figure painting to avail themselves of their peculiar advantages in this respect. They are becoming so widely appreciated for the purpose named, that all large dealers are now keeping them in stock in addition to the popular Lacroix colors.

F. E. R., Quincy, Ill. You could not obtain a Dresden Belleek tête-à-tête set complete for less than nine or ten dollars. The original Belleek ware is of Irish manufacture, but the Belleek spoken of in our notes is made in this country, and is known as Trenton Belleek. Very pretty French tête-à-tête set can be obtained for the price you mention; one lately imported by Wynne, including a square tray with open handles, costs \$3.75. Extra cups to match the two included in the set can be had for twenty-five cents each. The ware is excellent, considering the price, and the shapes are dainty.

SEGGERS, Brooklyn.—(1) In landscapes the sky is generally painted first. Sky blue is used mixed with a very little ultramarine. Ivory yellow applied with great care serves for the clear spots. (2) If a color fires too light it may be remedied by re-painting, but when it comes out too dark it is safer to leave it as it is, as successive firings will not be apt to improve it.

ANOTHER SWINDLING "AGENT."

MRS. W. P., Maine.—We know no such person as Philip Bentley, and can only repeat in this case what we said in a former number in reference to a similar one, that it is never a wise thing to pay out money to a perfect stranger.

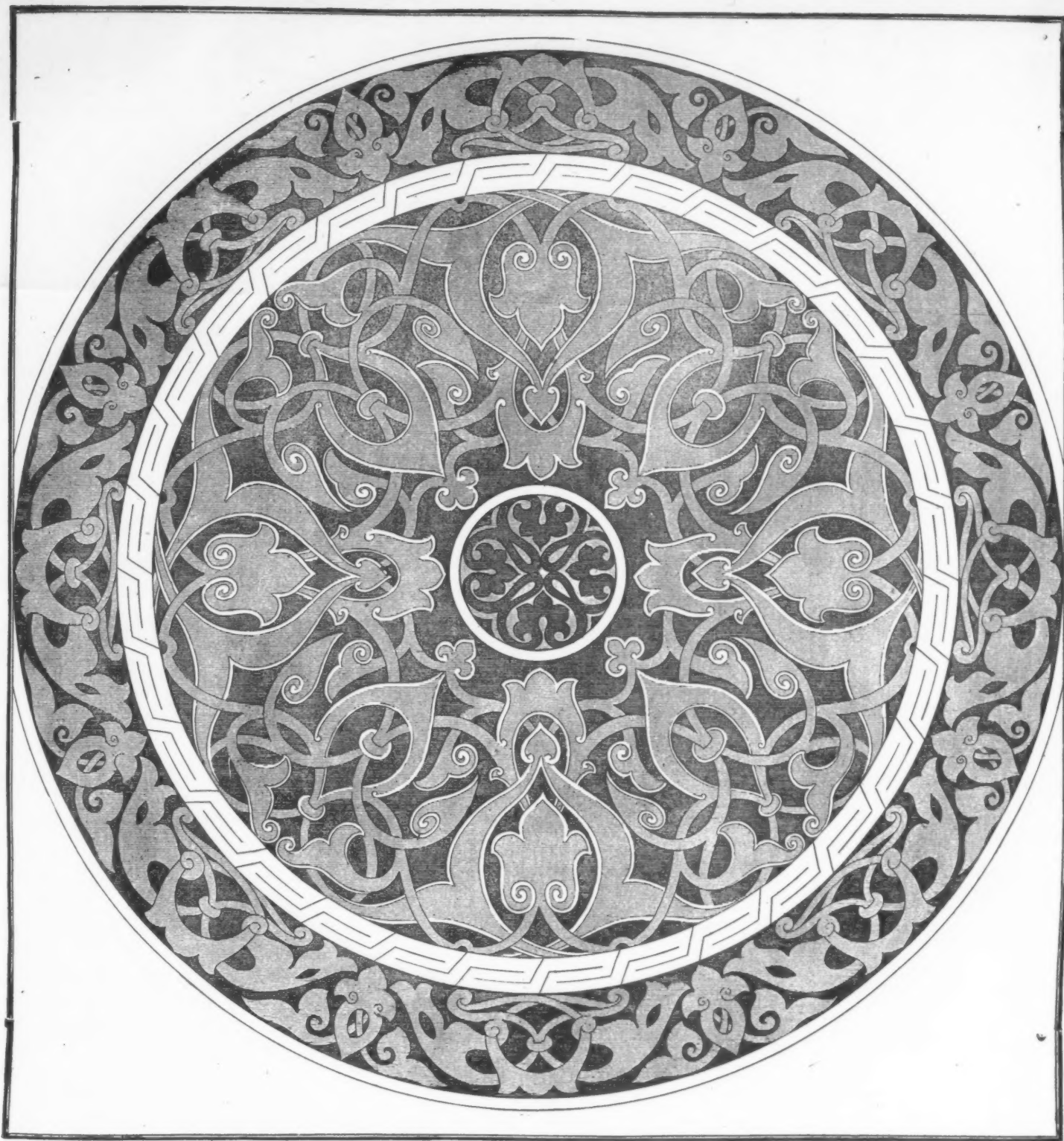


PLATE 803.—DECORATION IN MOORISH STYLE. For Carving, Painting or Appliqué Embroidery.



PLATE 804.—DECORATION FOR A CHINA PUNCH BOWL.
By I. B. S. N.

(For directions for treatment, see page 38.)





PLATE 805.—ETCHED AND HAMMERED BRASS FIRE-PLACE FACING.

By BENN PITMAN.

(See page 41.)



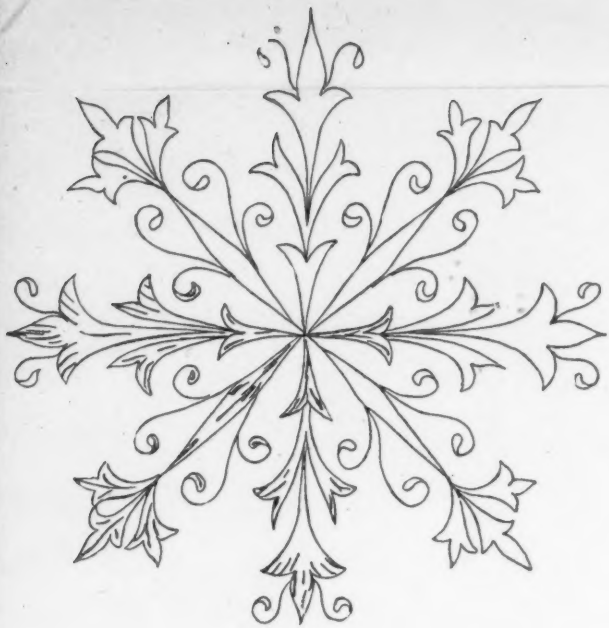


PLATE 806.—FOUR OF A SET OF
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK.

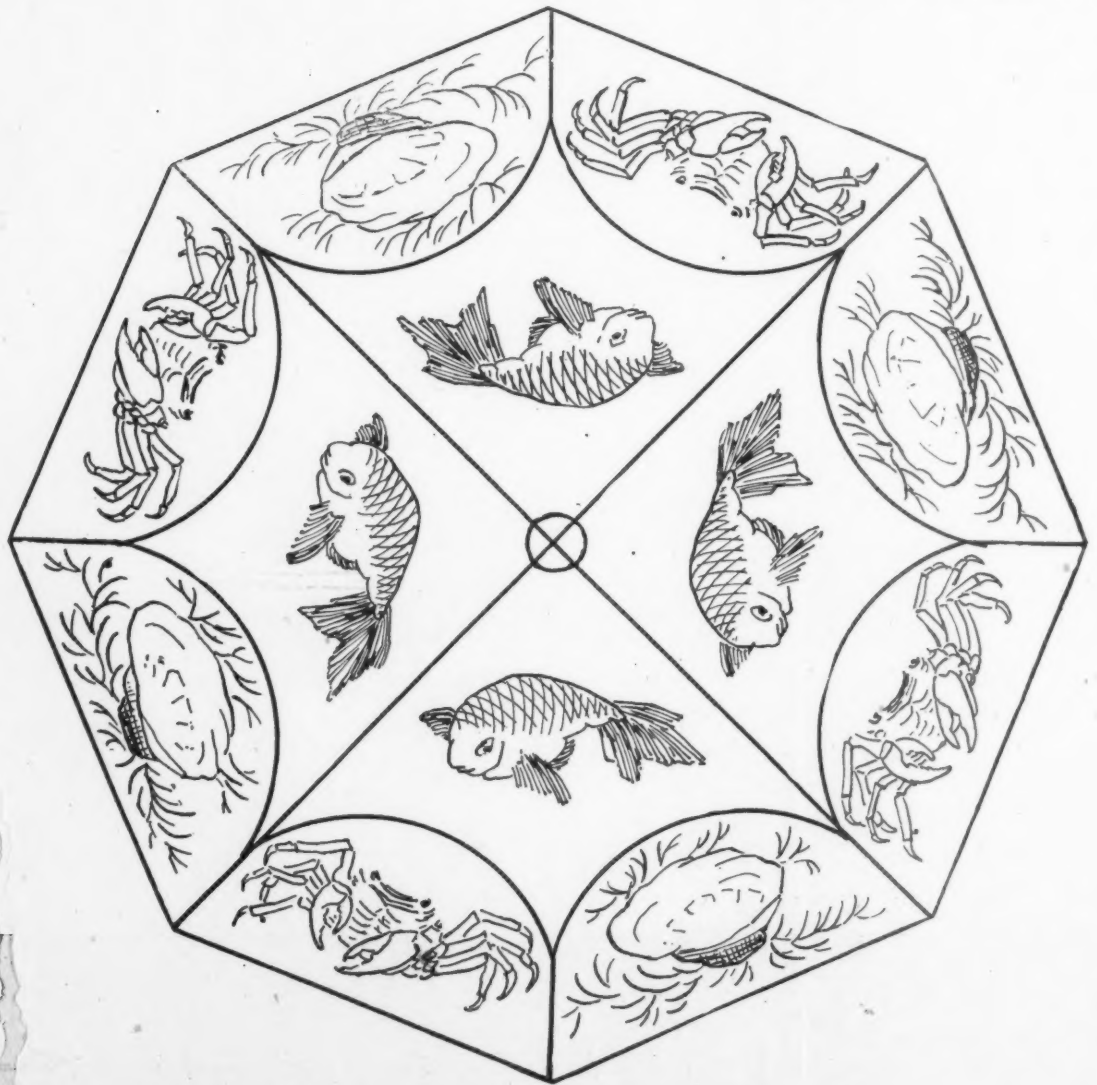
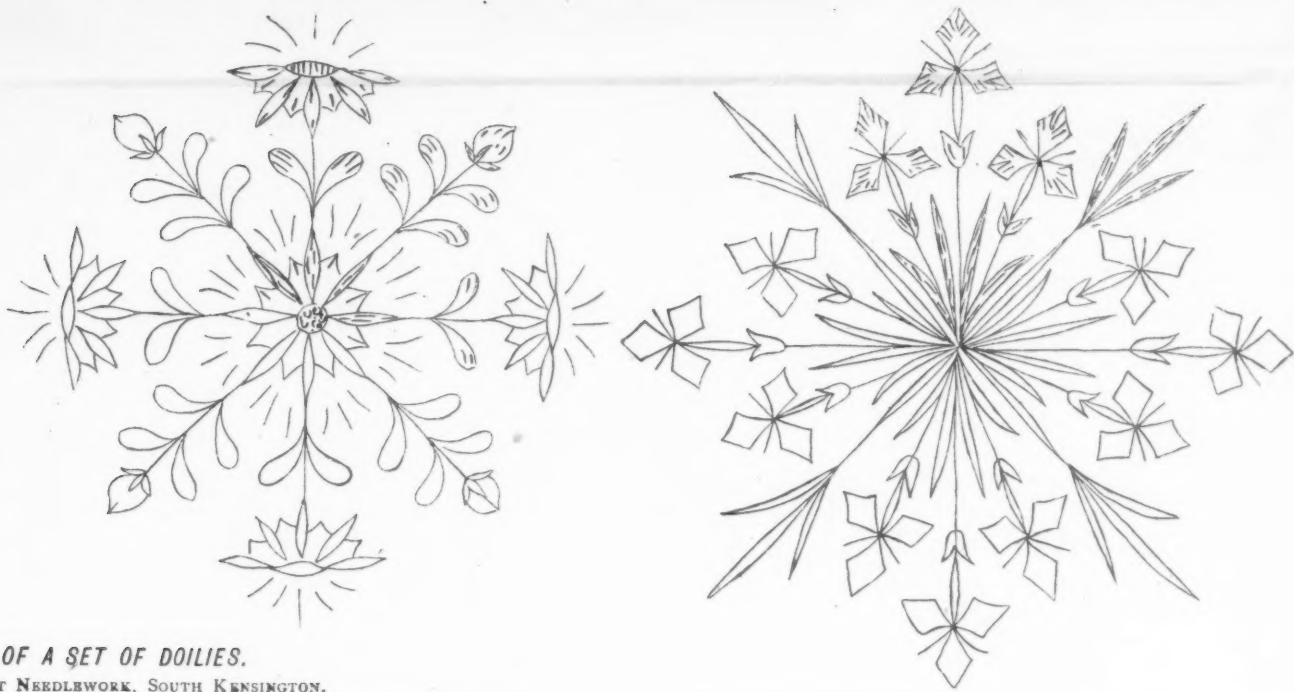


PLATE 807.—OUTLINE DRAWING OF No. 5 OF THE SET OF FISH PLATES.

By EMMA HAYWOOD.

(For colored plate of the above, and directions for treatment, see November number.)



OF A SET OF DOILIES.
ART NEEDLEWORK, SOUTH KENSINGTON.



PLATE 808.—FOURTH OF A SERIES OF DESIGNS FOR NUT PLATE DECORATION.
(For directions for treatment, see page 44.)

A CHANCE FOR "YOUNG RISING ARTISTS."

SIR: Our Literary Society at this place wishes to have portraits of some of its prominent members painted in oil. We desire only the best work. Two or three of the portraits are to be painted from photos. Will you kindly give me the address of say three or four young rising artists, or older ones whose reputation will be a sufficient guarantee for their work?

JUNIUS W. MILLARD, Wake Forest College, N. C.

WATER-COLOR QUERIES.

SUBSCRIBER, Rochester, Minn.—It is never safe to use asphaltum, as it is always liable to crack.

P. H., Troy, N. Y.—Hand-made paper for water-color painting, such as Whatman's, does not require sizing. It hardens considerably with age, and becomes, therefore, less absorbent.

L., Brooklyn.—(1) You are right, of course. It is very unsatisfactory to paint on Bristol board or cardboard of any kind. It has no "tooth," and that precludes the use of some of the best methods in finishing. Besides, one could not stretch Bristol board in the same manner as water-color paper. (2) Crude lakes, however dark they may be, always advance.

T. J., Peoria, Ill.—You may keep your pure scarlet from fading by keeping the cake carefully wrapped in paper to avoid exposure to the air or contact with metal. Never mix it with a metallic color, and, after using it, glaze it thickly with gum arabic. Some artists use crimson lake, and when it is dry give it a coat of gamboge, which will turn it scarlet and make it permanent.

VERESTCHAGIN'S BACKGROUNDS.

SIR: I was struck by the peculiar backgrounds of Verestchagin's portraits. One in particular was about half green, the remainder red. Are these colors often used in such a way for portrait backgrounds?

IDA, Waco, Mo.

Mr. Verestchagin is a painter of peculiar aims, not wholly nor even mainly artistic. We should not recommend anybody to copy his manner of painting. Both red and green are suitable for portrait backgrounds. Of course, we mean rather dull tones of each. When mixed, or placed one over the other, they make a very lively and useful gray. The principal trouble with backgrounds so composed is that they require very brilliant painting in the portrait, especially in the flesh.

THE CAUSES OF A PAINTING CRACKING.

S. T. S., Boston.—The paintings may have cracked from one of several causes: The oil may have been poor or too much may have been used. Even if the oil is good, using it in excess will sometimes cause the colors to crack and turn dark. Again, if too little pigment is used, it is likely to crack. The first painting should always be thickly put on and allowed to dry well before proceeding to paint over it. Again, the trouble may be due to using transparent colors, such as madder lake or Antwerp blue, without enough white and black to give them substance.

VARNISHING FOR PICTURES.

SIR: We are greatly troubled with pictures blooming after being newly varnished. We have tried several kinds of varnish; can you recommend one suitable for paintings that will not bloom, and also tell us where it can be obtained?

ACADIA.

You have probably varnished your pictures too soon after painting. Though apparently dry on the surface, unless the colors are thoroughly hardened by time and exposure to the air, the result is likely to be such as you describe. Only spirit varnish of good quality should be used, such as light copal or mastic. The latter is the more expensive, but should, by all means, be employed on delicate coloring, as there is no danger of its growing yellow with age, which is frequently the case with copal. For an easel picture, at least a year should be allowed to elapse before varnish is applied; a shorter time will serve for thinly painted decorative work. Picture varnish may be had from any of the firms advertising art materials in our columns.

TAMBOURINE DECORATION.

J., Boston.—It was published in The Art Amateur, December, 1886. The number is out of print. The design was by Giacomelli, and originally painted in oils on a tambourine. It should be treated in a simple, sketchy manner, without any further attempt at detail or finish than is suggested in the engraving. Make the background a medium shade of warm blue gray, suggesting the effect of a dark, cloudy sky. The birds are light and dark brown, unified with gray, and having warm light yellow tones on the breast and head, which shade into red with brownish shadows.

TO KEEP FANCY WORK FROM WRINKLING.

L. M. H., Merion Station.—It is somewhat difficult to answer your question, since you do not say what the materials are on which you have been working, or what is the style of work adopted. There can be little doubt, however, that you draw your work sufficiently to wrinkle the material. The best way to avoid this is to use the simple movable round frames, that are almost indispensable for the present methods of embroidery. These frames are made in several sizes, and consist merely of two circles of wood, one fitting into the other. The part of the material you are working on is placed on one of these circles, the larger circle is then passed over it, thus holding the stuff firmly stretched between the two. It is always advisable to press your work with a warm iron when completed; if at all drawn, a dampened cloth placed on the wrong side of the embroidery and ironed over is very effective in permanently smoothing it.

RAG PORTIÈRES.

SIR: I notice in the issue of December 1st an answer to "S. P. A., Philadelphia," stating that "rag portières of silk cannot be woven more than one yard in width." I wish to correct this statement, as I have two of the portières that are fifty-one inches wide. The silks should not be cut more than one half inch wide, and the curtain can be woven at Ryan's, 243 East fifty-ninth Street, in this city. Twenty-two ounces of silk make one yard, fifty-one inches wide; twenty ounces one yard, one and one quarter yards wide; seventeen ounces, one yard, one yard wide; twelve ounces, one yard, three quarters of a yard wide. The appearance of the curtain is much improved by putting all the reds together and all blues, etc., making a Turkish

stripe effect. I have also made a curtain entirely of yellow, bleaching and dying the silks, and it has a mottled yellow appearance that is very good.

Trusting you will give S. P. A. the benefit of this information, I am yours respectfully. J. A. B., East Fortieth Street, City.

SUNDRY QUERIES ANSWERED.

W. A. F., Baltimore, Md.—We shall be glad to see the design you mention.

I. B. L. S., Providence, R. I.—The Ellen Welby heads you mention will be mailed to you for fifteen cents each.

MISS C. B., Houston, Tex.—In regard to criticism of your work, we would refer you to our answer to N. D. W.

MRS. P. M., who asks, "Is there any special place where the colored plates of The Art Amateur are to be framed?" is referred to our advertising columns.

W. McG., Chatham, Ont.—You would probably be able to find the man you want by advertising in The Art Amateur.

L. W., Catskill, N. Y.—The Cretannes and wall-papers to match which we spoke of may be found at the establishment of Fr. Beck & Co.

A. M. B., Lisbon, N. Dakota.—An advertisement inserted in The Art Amateur to the effect that you desire to dispose of a complete set of the magazine, would probably secure you a buyer.

T. F., Albany.—The first step necessary is to have the leaves of your screen covered with muslin, over which what the paper-hangers call "lining-paper" should be pasted, and on this foundation any decoration may be applied.

MRS. I. F. W., Shelby, Mich.—(1) We cannot undertake to supply schemes of color for any illustrated magazine outside The Art Amateur. (2) We shall try to meet your suggestion in regard to the color studies you mention.

MICHIGAN READER.—We are sorry that it is not within the province of The Art Amateur to obtain for you the information you ask for. An advertisement in the columns of The Art Amateur might procure you what you want.

IDA, Waco, Mo.—Transfer designs for china are not desirable, for the reason that they soil the china in a way difficult to overcome in fine work. You can transfer any of the designs given on the thin sheets of The Art Amateur by putting under them a sheet of transfer paper next to the china, and tracing over the outlines of the design with a blunt-pointed implement.

SUBSCRIBER.—An enlargement of the double-page subject for Tapestry Painting, after Watteau, published last month (size 54 x 36) can be furnished for \$5.00; it is ready prepared for pouncing on to the canvas. Special sizes can be supplied at a few days' notice, the prices varying according to the dimensions.

IDA, Waco, Mo.—(1) Decalcomanie is an inartistic method of decorating by transferring the film of colored pictures to objects of glass, china, wood or silk. It is unworthy of serious notice. (2) "Isabelle" is a very light creamy brown. It derives its name from a queen of Castile, who made a vow not to change her linen until a certain Moorish fortress was taken. The ladies of her court, to keep her in countenance, had theirs dyed to correspond with the queen's, and gave the color her name.

S. T., Richmond, Va.—(1) Read the description of "The Angelus" in our second article on the Barye exhibition. (2) To color an engraving or photograph to look somewhat like the original, the sky should be kept very light, the clouds pale orange and rose, the figures dark, clothing dark blue, faded and discolored ploughed land dark reddish brown, other ground various tones of dull green.

H., Elizabeth, N. J.—To be admitted to Cooper Institute it is first necessary to write your application. Your name is then put upon record, and when your turn comes—for there is a great number of applicants—you will be informed of the fact. It is only necessary to present a drawing from the cast for criticism. If this shows sufficient promise you are admitted without further formality. There are free classes in the morning as well as in the evening, where drawing from the cast and from life is taught.

A. J. W., Beechtree, Pa.—(1) "Geranium lake" is a very fugitive color. (2) Kate Greenaway is an English artist whose drawings of children in last century costume have become celebrated, and are much imitated by other artists. (3) As a rule, we print the questions when, in our judgment, it is necessary to the understanding of the answers; but it is not always desired that the answer shall be understood, except by the person to whom it is especially addressed. (4) We cannot give schemes of color for pictures published by others. (5) Professor Ware's "Perspective" has chapters on isometric projection, shadows, etc.

E. B. F., Provincetown, Mass.—We cannot account for the spots on the blue sky unless the canvas used happened to be mildewed. French ultramarine or cobalt is preferable to permanent blue for skies. Had the spots appeared on the clouds, where you employed a very curious mixture, they might be accounted for by the presence of jaune brilliant mixed in the manner you describe. This color is not intended for mixing, but is used alone in finishing to give brilliancy to little sharp touches of light

on grass and foliage. Try for the clouds a mixture of French blue, vermilion or Indian red and white, or blue, raw umber and white, according to the tone required.

M. S. P., Minneapolis.—Scribner & Welford publish an excellent translation from the French of D'Anvers's "Elementary History of Art"—a very useful handbook of over 400 pages, treating of architecture, sculpture and painting, fully illustrated. Add to this as many of the hand-books of the Fine Art Library series, published by Cassell & Co., as you can afford to get; but by all means get Chesnan's "Education of an Artist" and his "English School of Painting." John Wiley & Sons, of New York, publish cheap reprints of Mr. Ruskin's works, of which "The Seven Lamps of Architecture" gives an excellent account of Romanesque and Gothic art, and "Modern Painters" of Renaissance and modern art from Titian to Turner. We know of no good comprehensive work on modern French painting and sculpture. You might add to your list John C. Van Dyke's "How to Judge a Picture," published by Phillips & Hunt, New York, and Cranston & Stowe, Cincinnati.

"B. B."—(1) A "Braun" photograph is a photograph published by a German photographer of that name. He makes a specialty of photographing works of art, especially of the old masters, on a large scale. His productions are generally printed a warm brown tone; they may be obtained of Schaus or Wunderlich or through any important dealer in prints. (2) The Rococo style in architecture is a style which flourished principally during the reign of Louis XV. of France. It is marked by an extravagant use of flowing lines and curves, often of very good effect in small objects, but giving a meretricious air to large rooms, and particularly to exteriors. (3) In a Louis XV. interior pictures should be so framed as to correspond in style with the panelling or other wall covering. It will be best to avoid distinctively modern subjects. French and Dresden china vases, figurines and the like are suitable ornaments. Bronzes should be in the style—that is, with few or no straight lines or angles, and should be gilt. Bright and rather strong colors are most in keeping. (4) The colors for painting Ellen Welby's "Ideal Head" (December, 1888) in oils may be the same as those for the companion head given in the present number, which will be given next month. In the meanwhile, the scheme of color given on page 38 for china painting may be followed. The picture may be painted on millboard or panel, and framed in dark maroon velvet. (5) We must decline to give addresses without permission. The artist you mention resides in England. (6) If you know a good miniature painter, by all means have your portrait in that manner. Small photograph frames are made in gold and in silver with paste brilliants, which would suit for a miniature on ivory, which is the best substance on which to paint.

AT CHRISTMAS-TIME.

PRETTY silver look marks are popular, and may be bought as low as \$1.50. They are in the form of leaves, principally, and are intended to slip on the edge of the page when laying down a book; they also serve for a paper knife. The book covers which have become so fashionable make charming gifts, and a leather one, made in a size suitable for the paper-covered novel, would be appreciated by most any one. Leather is sold at book binderies which may be made up with little trouble. All sorts of materials are used for this purpose, silks and velvets, and even cottons; and the fine gray linen is seen as often as anything. This is strong and durable, and may be decorated either with the needle or the brush. The lining of these should be of silk, to insure easy slipping on and off.

At the book-stores is sold a cover for magazines which will doubtless find many buyers. It consists of two boards of dark-colored wood fastened together, and bound and ornamented with oxidized silver. It is intended for the current number of the magazine, which is secured to it with a silken cord.

Book slides in oak have the ends of polished wood to imitate a huge pansy in shape and color; these are of good size and are \$10.

Some letter files in Japanese bronze, representing a grotesque face, are useful gifts, and range in price from 75 cents up to \$3 and \$4.

A three-sided brass thermometer suspended by a chain is a novelty and quite ornamental.

The Christmas candle has become one of the standard mementoes, and a twisted one in pink or red or orange, in an appropriate holder, is always effective. Cups and saucers tied with a bright ribbon, for the cupboard, are also given at this season, and, in fact, anything which can adorn a shelf or ornament a table is acceptable to most women.

A costly gift for a man, in a window of an up-town store, consists of a silk umbrella, with heavy silver handle, and a natural wood walking-stick, topped with the same; they are fastened together with small leather straps, all ready for their fortunate possessor.

Silver-backed hair and clothes brushes, and, indeed, toilet articles of every description in silver, are much affected by men in these days.

"The Pilgrim's Progress," an exact copy of the first edition, in type and spelling, is bound in white and brown leatherette and sells for \$1. It is a dainty, quaint little volume, and would be an appropriate gift for a book lover. Walton's "Complete Angler" is bound in the same way.

Books are more charmingly gotten up than ever, and they are, after all, the most satisfactory of gifts. Some tiny volumes for the vest pocket, are novelties. Bits of wit and humor, extracts from Thomas à Kempis, and "Ambulance Hints," are some of the subjects, while one is a song book containing "Auld Lang Syne," "Bruce's Address," "John Anderson," etc., with words and music printed in fairly good type.

Some charming bags made of chamol leather, and intended either for button bags or tobacco pouches, are quite a novelty. They are made of five strips of the leather, each strip being about eight inches long and three inches wide, sloping gradually to a point at one end, and rounded in leaf shape at the other. The pointed ends are sewed together, and form the bottom of the bag. The rounded ends are left loose to the depth of about three inches, the three lower leaves, which are trimmed off a little, being colored yellow, and the two upper ones brown or purple. A drawing-string of silk cord completes the bag, which, when closed, looks very like a huge pansy. A number of these little bags made of satin ribbon in gay colors are strung together on a cord run through them at the top. They are about five inches deep, and have a bright little motto, adapted from the "Mikado," done upon them in gold paint.



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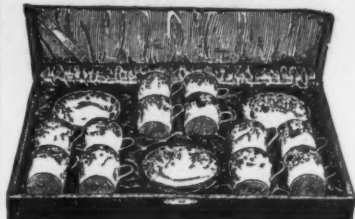
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